MUSIC STUDY EXALTS LIFE



"Music is Indispensable to Me," by Ralph Modjeski, World-Famous Bridge Builder; "The Music of Ireland;" by Agnes Clune Quinlan; "Expressive Playing," by Arthur Foote; "A Psychologist's Views on Sight Playing," by Prof. Raymond Stetson

Piano Teaching Material

Recently Issued Study Material of Various Grades

Our Liberal Examination Privileges Permit Any Teacher to Examine Copies of These Works

THE MUSIC SCRAP BOOK A KINDERGARTEN METHOD FOR PIANO BEGINNERS

By N. Louise Wright Price, 60 cents

TUNES FOR TINY TOTS

By John M Williams Price, 75 cents
Evedien preparator may neited for use with little street to look. The child is tell service in precipel likewish edge of the reinferent—the loss of the reduction of the coses, they wanted the conserved the dates, dotted notes, etc.

RECREATIVE ETUDES FOR EQUALIZING BOTH HANDS

By R. S. Morrison Price, 70 cents

SHORT STUDY PIECES

IN THE SECOND AND THIRD GRADES By M. Greenwald

MIDDLE C AND THE NOTES ABOVE AND NOTES BELOW

By Lidie Avirit Simmons Price, 75 cents

PIECES FOR THE DEVELOP-MENT OF TECHNIC FOR THE EQUAL TRAINING OF THE FINGERS

By N. Louise Wright Price, 60 cents

TEN BUSY FINGERS NINE MELODIOUS STUDIES FOR THE PIANOFORTE

By Mabel Madison Watson Price, 60 cents Liefle studies or pieces that combine melodic, rhythmic and dramatic interest with finger training. Delightful, pragnical material to prepare the pupil for emissis wilcorty studies of Gurlitt, Currys, etc.

SIXTEEN RECITAL ETUDES By Ludwig Schytte, Op. 58 Price, \$1.00

MUSICAL MOMENTS By Mrs. H. B. Hudson Price, 75 cents This book does supply "musical mousement" for Bulk numes in the first and second grades, and is strended for see as recreation uniteral to necessparary or supplement and posteriorist hook. There are twelvy-live attractive little strength and possible a neverty in a very day one

COMPREHENSIVE MUSIC

SHORT MELODY ETUDES WITH TECHNICAL POINTS

By Mathilds Bilbro Price, 75 cents These studies afford a beautiful combination of melody and technic. They range from grade one and a half to stude two. Miss Billion is a gifted writer of elementary study material and her works are very unconstin.

SIX STUDY PIECES FOR THE DEVELOPMENT OF THE WRIST FOR THE PIANOFORTE

By Carl Moter Price 80 cents

ETUDES MINIATURES

By Frances Terry Price, 90 cents

SIX STUDY PIECES IN THIRDS FOR THE PIANOFORTE

Teachers will find this a very helpful users, as it helps n introduce in the early intermediate grade; a figure of eabuse which is not usually met mult have. The process are nitroduced in the multiple of the program of the process are nitroduced in the multiple of the property of the proof for

MELODIOUS ELEMENTARY

By Anna Heuermann Hamilton Price, 60 cents By Franz J. Liftl. Op. 161 Price, 90 cents by Anna Fauermann Hamilton Price, we cents
Ferry must entone hand the prench perhapide by sight
through comes in instancing a lists. The Statil, the Clafe
through comes in instancing a lists. The Statil, the Clafe
per and Samintone, Donel Note, Chamiste Spans, the
to and Ship, Sacles, Tracky, Listewish, Chedy, Allewey
to a sold Samintone, Donel Note, Chamiste Spans, the
to and Ship, Sacles, Tracky, Listewish, Chedy, Allewey
to a sold Samintone, and the sold server the
sold Samintone of the Chamister of the Samintone
to a sold sold server the process.

And the Samintone of the Samintone Samintone
to a sold server the sold server the
sold sold server the sold server the
sold server the
sold server the sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold server the
sold serv

An Interesting Series of Albums of Study Pieces for Special Purposes

ALBUM OF TRILLS

FOR THE PIANOFORTE Study Pieces for Special Purposes-Vol. 1 Study Pieces for Special Purposes-Vol. 2 Study Pieces for Special Purposes-Vol. 3

Price, 75 cents

ALBUM OF SCALES

FOR THE PLANOFORTE

Price, 70 cents

The tollinn of annie procise is relieved by the form in which they may be studied with this atom. There are 20 merces or studies to the farm of process, and it is also processed by the studies of the Price, 75 cents

ALBUM OF ARPEGGIOS

FOR THE PIANOFORTE

Price, 75 cents

THEODORE PRESSER CO. Music Publishers and Dealers PHILADELPHIA, PA

New! o

By James Francis Cooke An Immediate Hit!

Increasing Quantity Orders Tell the Tale

PIANO (Third to Fourth Grade)

WITHOUT any special pushing this composition jumped into immediate demand by reason of its of first theme, suggesting the beauties of the extended submarine gardens, its 'cello-like accord theme, suggesting undulating seawed and anomous, its dramatic third theme. undiliting seawers and anomone, its dramatic third theme suggesting the crashing surf and then just a beeth of the coral refu of the Far Fast.

ral regis of the Par East.

has the popular quality of being readily playable and taught, but produces the planistic effect of a difficult tion. For this reason, and became or an end-it, piano tenchers at once commenced to order their dealers in quantity.

duce it in your community

Published by THEODORE PRESSER CO., Chertage Person, Phillip. Pa.

A New Book that Voice Teachers and Voice Students Should Read .



A Practical

Guide for Singers Desiring to Enter the Profession

HOW TO SUCCEED IN SINGING

By A. Buzzi-Peccia

methods, teacher, andreas, conjuments, editar, regio He can can profession.

Describeration and the second profession of these Vera Transfer and having development of the second profession. He have been seen and the second profession of the second and the second profession of the second and the second and the second profession of the second and the second and the second development of the second and the second development of the second and the second and the second development of the second and t

Price, \$1.50

THEODORE PRESSER CO., PHILADELPHIA, PA. Music Publishers and Dealers . . 1712-1714 Chestnut St.

You Might Stumble Across Something



If You are Looking for a Bargain

Just glance through this list of inexpensive books, music, instruments and accessories. It is quite likely you will find something you want. If you do, simply check the items, fill in the coupon and mail to us.

ELMAN FAVORITE ENCORES felle of 16 compositions for wellst an in, composed, transcribed and edited b

VIOLIN PLAYER'S PASTIME "E" STRING ADJUSTER

RIGHT HAND GULTURE

By Paul Shirley solutely emergind for violin, players. 16 explanatory if itsel by Jincha Heifetz. P.

ROCKWELL MUSIC STAND best folding spend made. Not lak by lose. Made of steel and he y middel-plated. Full height w folded plated. Full height w folded 17 inches. Werehe 2

THE UKULELE AND HOW TO PLAY IT

By Leon Cetemen
Without doubt one of the best methods is
stoner. Everything it explained therthly with water elientenesses and dispraise
closize instructions on the Tare Patch

VOCAL PITCH PIPE Coupdon style for word teachers. Give of tones, E, E, G, Ab, A, Eb, C, Db, D, 10

THE BANJO PLAYER'S PASTIME

TENOR BANJO STRINGS

FLEX-A-TONE real musical novelty.

GOLD BAND REEDS

For Sexephone and Clarinet

SILVERIN VIOLIN STRINGS Durable metal strings with the small qual-y of gut strings. A set consisting of a cel E, an Aluminum A, a polluled Alumi-an D, and a pure Silver G. Prace. 81.00

HARMONICA foring Band No. 1896, the most pe Richner Harmonicas. 10 holes, 20 sa plates, heavy convex nickel-plates with open back. Price.

HARMONICA METHOD

CALVIN BAKER'S ROSIN Known as the "Professional Pavorite," and is used and recommended by many of the best violin and 'colle players, Proce 250

FOOLISH SONGS

CARL FISCHER, INC. SQUARE NEW YORK Orders for Books and Music May be Sent to Your Local Dealer

CARL FISCHER, INC., Cooper Square, New York, N. Y.

USIC for ENTERTAINMENT and RECITAL



"Lelawala" by C. W. Cadman will be ready about March 15th. Advance orders may be booked now.

A POSTAL CARD WILL BRING ANY OF THE ABOVE "ON APPROVAL."

Descriptive Booklets "Pyramids of Entertainment" and "Grateful Teaching Pieces" FREE on Request THE WILLIS MUSIC CO.

137 West Fourth Street Cincinnati, Ohio

I other countries, \$3.75 per year. Sample eappy, Price IS cornts. REMITTANCES should be made by peot-office or ex us meany coders; bank clotch or disks, or registered letter stead States peacage stancys are always occurred for cash-lessy, spring syttem is designed, and we are not respectively. in size served.

DISCONTINUANCES.—Owing to the educational aracter of THE ETUDE a majority of its render not wish to miss an issue. Therefore, the pubbers are pleased to attend credit covering a worker period. There is no seen a server of the pubbers are pleased to attend credit covering a worker period. Those of our subscribers not wishing to all themselves of this convenience of remitting are will please and a notice for discontinuance.



RENEWAL .-- No receipt is rent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS—Missacropus absald be addressed to THE STUDE. Write on one self of the short only. Con-traction of the student of the short only. Con-ditionally every possible care in taken the publishers are not represented for manuscripts or photographic shifts in their puressess or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Overtisements must reach this office and large than the lat-the much presenting date of issue to insure concriton in the flawing rouse. THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music

rea Basticons,"
Income and Della, "
Lichempris", for
Lich



Paderewski assioi twenty-eight thou-nut four hundred and twelve deliars to Endownsent Fund of the American Legios, the four concerts which he gave in Deven-ry for that purpose, it New York, Palla-phia, Beston and Washington.

chain, neson more wassegon.

"Singiaga" is the pressive habilisers;
its Volume I, Number I, course this most be
a welcome visitor to our desk—as isrespectively to the state of the second course,
the written, well sained, well-planning typespacing in the second course of the second course
with where there is opportually for a bigyrite and a big second.

much in "The Tules of Hoffman". The Foundling Rospital of London, to which Handel gave its e.gos, for which he those days by the rest horse days by the first horse days by the first horse in the "Meetish," and its which he left by he will be cocked a maneurity seers of the while he cocked a maneurity seers of the sparters in the open country, thus being its old world atmosphere and traditions.

Here Obje Smarcett, kerren of en ingroup of the property of the control of the



and unity Big Coutres of France, it leaves Besteve Int also such as a leave the opera base-of lint also such smaller cits the property of the course of opera. A Latie have five waiter was or opera. A Marselles, Cabita and Nassey the problems of the course of the smaller American cities are beginning to as fee their opera:



The Wislaw of Cassille Saint-Saint endural French compose who died in 125 has leen awarded be nuifered of the coposer's "author's rights" from all his week assuming to one isomired the cannot from by the First Chamber Court which thus a cream in former decition of the lower court The Audiversary of Stephen C. Pas-ter's Death was observed on January 33, p. Pittlemen, Deanyronia, by order-mas and various angled engalarations. In Pittlemen bis include were heard from the claims of legislar churches in the morn-ing, at non-and in the evening.

Sthelius, on his Becent Sixtieth Birthilay, was voird by porliament as in-creared peculiar from the Planish Government, beinging it up to one bundered themand marks (about tweety five humber distingt). He received also a large giff of memory by popular subscription.



CONTENTS FOR MARCH, 1926



The Twenty-fifth Anniversary of erd? A death at Milan as Jamirry 37, 1901, as electived at the Metropellian Opera-louse. New York, on Stundty evening, Jam-louse, New York, on Stundty evening, Jam-louse, New York, on Stundty evening, Jamira (Septimber with Pierrare Santon, Merica). Replanting Olgil and José Mardinace as judgets and Tallo Straffa as conductor.

months to by Cart. A to Hiller 101

All Life Marco. A by All Statement 101

All Life Marco. A by All Li

MUSIC

Settle Plant, "P. Worker 1994 (1) of the plant of MUSIC

Pianists of Ability will find this Page Full of Interesting Suggestions

>--THEODORE PRESSER CO.

Prompt Mail Order Service on Everything in Music Publications 1712-1714 Chestnut Street PHILADELPHIA, PA.

Modern, Classical and Standard Piano Compositions Appropriate for Recital or Study



WHEN THE LEAVES ARE FALLING-Edouard Schuett-Grade 5
Price, 30 cents No. 19790 1- 1/10/1907 1907 dir.

No. 14244 ETUDE DE CONCERT-Fay Foster-Grade 7 Price, 60 cents described from Social and Articles from Topics and S

No. 22745 OH JOY!-Archie A. Mumma-Grade 5 Price, 35 cents best and

WINDS TO WHITE THE PROPERTY OF THE PROPERTY OF



Send for "Thematic Catalog of Pianoforte Compositions for Send for "Thematic Catalog of Thiolore Compositions for Advanced Players"—This free catalog shows portions of over 100 compositions by such composers as Mas. H. H. A. Beach, Borowski, Fram., Hofmann, Huerter, Poldini, Rimsky-Korsaków, Roches,

FIVE HOFMANN GEMS

By Josef Hofmann

These five miniature masterpieces have received much attention on the recital programs of some of the leading pianists.

18690. Lonesome. Song without words 20 30 18691. Wooden Soldiers, March. 30 Lullaby. Bercruse Sister's Dolly. Polka Nocturne (Complaint)

> BRAHMS' ALBUM Edited and Compiled by Louis Oesterle

This fine collection of nineteen master compositions by Johannes Brahms will be a valuable addition to the repertoire of the advanced planist. It contains the most notable works of this famous master. Price, \$2.50

MASTERLY TRANSCRIPTIONS

Here is a group of unusually attractive piano transcriptions of gems from classic and operatic writings. Each one will merit the attention of the best planist, and will prove valuable study and recital material.

Control of the Contro

1643 Nocturne from "Vidsummer Night's Dream"
M. Mess-kowski
19462 Strakes D. 94 Anne-kowini 9462. Stadow Dance from Dinnish (Meyerbert)— Grade 5, Concert Paraphrase by F. Schuert 60

UNIVERSITY EXTENSION CONSERVATORY

The World's Largest Conservatory of Music (Twenty-fifth Year)

If you have faith in yourself and faith in us—you can establish yourself in a position of greater responsibility and enjoy a better financial future. Confidence is a priceless thing. Our School was built upon the granite of confidence.

Get An Accredited Course

State Departments of Education recognize schools with high scholastic standing. Our Diplomas, Degrees and Teachers' Certificates granted by the authority of the State of Illinois,

Extension Courses Growing in Popularity Each Month

The greatest Universities in the Country -more than seventy-five colleges and 200 .chools-have departments for correspondence instruction. The total mail-study enrollment in the United States is estimated at between four and five million students, which is nearly five times the whole enrollment in all our universitics and colleges, great and small. Somebody in every fifth family in the United States is "taking a mail course" of some sort.

The method of teaching by mail is not new. Some of the ancient Romans left series of instruction letters that are virtually mail lessons, In England and Germany, more than a cenmry ago, correspondence instruction was given in ethics, morals and politics. In Germany and France, many years ago, languages were taught

this way; and in the United States the Chautaugua movement had already created a demand for mail instruction.

Wanted: Teachers in the different Cities for affiliation to take charge of our branch schools. If interested, mention in your inquiry,

University Extension Conservatory

LANGLEY AVENUE and 41st STREET CHICAGO, ILL.

Special Certificates Awarded Our Graduates to Teach in the Public Schools without Examination

Earnest, ambitious students are invited to send for our catalog and sample lessons. Sent without any obligation and they show how it is possible to get accredited courses without having to go away from home for an expensive course.

We have been offering our courses through the Erupe ads since 1908. If you haven't sent for literature before, do it now. Check on the coupon below what particular course you wish. You have back of you the organized experience of the largest music training institution in the world, the authoritative findings of able specialists, the actual procedure of the most successful teachers.

The Piano Course is by William H. Sherwood; the Harmony Course by Rosenbecker and Protheros: History, including Analysis and Approxistion of Music by Glem Dillard Gamm, Advanced Composition by Herbort J. Wrightons, Ear Training and Sight Singing by F. B. Stiven, Director of Music, University of Illinois, Public School Music by Frances E. Clark; Choral Conducting by Daniel Probleros; Vlolin by D. Herlt; Cornet by Weldon; Banjo by Frederick J. Bason; Mandolin by Samuel Slegel and Guitar by Wm, Foden,

MAIL THE COUPON TODAY! If you are a teacher of music, take the time to tell us something about yourself. It will aid us in selecting lessons for you-lessons which will show you how to get better results and save time

UNIVERSITY EXTENSION CONSERVATORY. Dept. D-19 Langley Avenue and 41st Street, Chicago, Illinois Please send me catalog, four sample lessons and full information

regarding course I have marked with an X below. Piano, Course for Students Violin History of Music Course for Teachers Guitar

Cornet, Amateur Banio Cornet, Professional Organ (Reed) Ear Training and Sight Singing

Public School Music Harmony Choral Conducting Advanced Composition

and make more money.

Page 170

PIANO MUSIC FOR

Recitals and Commencement

That Will Entirely Satisfy and Delight

AUDIENCES-PARENTS-TEACHERS and PUPILS Each composition is by a different composer—thus giving originality and breadth to the programs. Ask your dealer to show you these fine numbers. If he cannot do so—write us.

PIANO SOLOS	
(Grade 12)	
RICHARD CASOTBear Dance	50,30
VERGENIA RHORES. Romance	.30
	,30
GUSTAV KLEMM Dance of the Flenhants.	.30
R. A. MURLER In a Venetian Gondola	.40
MATHURE BURDO, Swaying Roses	.40
JESSIE L. GAVNOR The Little Shormaker	.40
(Grade 3-4)	
THEODORA DUTTON Carnival Roundelay	.40
HARRIET WARE The White Moth	.40
FRANCES TERRY Southern Romance	.40
Neven-Davis Mighty Lak' a Rose (Variations)	.50
PAUL BLESSTumbleword	.50
DOROTHY C. CUMPY, Valse Caprice CHARLES HUBBUR, Silvered Mists	40
Louis Victor Saar. Toresting	.40
LOUIS VICTOR SAAR Loccatina	.40
(Grado 5-4)	
MENTON CROSSEIntroduction and Tarentelle (Concerto Style) MRS. H. H. A.	2300
BEACE Old Chanel by Montlishs	.50
R. NATHANIEL DETT. Song of the Shrine.	.60
Charles Gilbert	
Sexoss Scherzo Fantastique	.75
ULRIC COLEAbove the Clouds	.60
ETHEL LEGINSKA Dance of a Puppet	,60
CHARLES WARLTHED	1.50
CADMAN"From Hollywood" (Suite)	.60
ALEX, MACFARYES, Nocturne	,00
A NEW AND BEAUTIFUL PIANO SUITE	
FRANCES TERMY Idyls of an Inland Sea (Complete)\$1.0	1)
1. Slumbering Waters	
2. Awakening of the Tide	
3, Wave Laughter	- 1
4. The Onslaught of the Rain	- 1

TWO PIANOS—FOUR HANDS (Prices subject to discount)
BEACH Suite on Arcient Irish Airs (Grade 5-8) 1. Prelude \$22 2. Old-Time Persont Dance 2.
3. The Ancient Cabin
1. Dawn 2. Gondoliers 11 3. Venetian Love Song. 11 4. Goodnight 13
MENRILSGORN A Midsummer Night's Dream (Grade 4-5) 1. Elfin Dunce
3. Entrance of Clowas. 14. Dance of the Clowns 15. Scherz 3.
SCHARWEMEA Polish Dance (Grade 3) 1.
SPROSS Valor Caprice (Grade 4-5). BILLING BILLING BILLING Grade 1-2). Devices Private (Grade 3).
SERDORCK Minuel L'Autico (Grade 4) Li
BROCKENSHIRE Elation of Triumph. 1.6 CROSSE Polonaise 2.6 MacElemen 2.6
GRIMM Anniversary Processional Suggestions for six hands and also for one plane, four hands—on request

THE JOHN CHURCH COMPANY New York 318-320 West 46th Street

The House Devoted to the Progress of American Music CINCINNATI OFFICE: 1107 JACKSON STREET

Every Piano Teacher Can Hold Children's Interest With the Compositions in This Unique Book

All country 256 Pages CHILDRENS PIANO PIECES THE WHOLE WORLD PLAYS Size 71/4" x 91/4" Paner Bound

Price, \$1.25 Postpaid NOT SOLD IN CANADA

Designed for either leaching or recreative purposes, covering the first three grades comprehensively PARTIAL CONTENTS

	Kusinguran Pieces (Continued)
BACH, J. S. Govette in D. Minnet BEETHOVEN, L. Andonte	KLEINMICHEL, R Hungarian Dance
	KNAYER, CH. Hungarian Dance LABOURHEN, N. Hungarian Jolly
" Minnet	
CHOPIN, FR	
	Lange, G. Song of the Morning Ficather Rose Licenser, H. In Rank and File
" Prelude No. 7	
CLEMENTS, M Sonating Movement	
Dussek, J. L	
Gounge, CH Sermade	LICHNER, H. In Rank and File Nocturne MERKEL, G. Porade March POLDINI, E. Jelly Huntzugu General Baw-Bum Merkel
HANDEL, G. F. Harmonious Blacksmith	
HAVEN, JN	REINECKE, C. General Burn Burn REINECKE, C. Ave Maria
Konler, L Little Soldier's March	
Kullar, THClock, The	REINHOLD, 14 Little Chatterbox
MENDELSSOHN, P Spring Song	REINHOLD, H. Little Chatterbox Fairy Tale
Mozant, W. A Minnet (Don Juan)	RUBINSTEIN, A. Silhouette SCHARWENKA, X. Song IVIII
SCHUBERT, FR Moment Musical	
"Wild Rose, The	
	SPINISER, FR Song Without Words Fragrant Violet
"	
Soldier's March	STREARDOO, L. Morning Prayer THOME, FB. Restless Galop TECHATROWSKY, P. Holies
Wansa, C. M	Town Reetles Co
" Weber's Last Thought	THOME, FR Union
and 12 others	TSCHAIROWSKY, P
and 12 others	

THOME, FR. Melody
TSCHAROWSKY, P. Heliza Song
Wilm, N. yon Circle Dance
Merry

Modern Pieces	ż
BACHMAN, GSerenade (Anbade)	
BEHR, FR First Violet Th.	12
" May-Day March	P
	P
	L
	- 2
	3
	0
	- (
	- 7
	- 7
	1
	4
GUBLITT, C Fair Th.	L

and 29 others Operatic Pieces

Modern Pieces (Continued) KLEINMICHEL, R. ... Hungarian Dance

onst Duer and Walrz Walrz CHORUS CHORUS SEXTETTE

heron, South of Andahre
from Andahre
alex of Hoffman Barcapolle
formiore, Home to Our Mountain's
and 6 others

Folk Songs and Dances merica ... HENRY CAREV MRIC LOURIE ... FOLK-SONG

Annie Lawere. Folk-Sone
Audd Lang Syne. Folk-Sone
Blue Belle of Scotland. Folk-Sone
Home, Such Folk. R. Bissue
Marzeillage: The Rough De Leas
Old Block To Rough De Leas
Old Folks of Home. Strenger Folker
Old Older Bucket. Strenger Folker
De J. Walter Bucket. Strenger Folker Heins, C. Sheny Morning
Heins, C. Shephod's Idyl
Heinsann, Willy Coulomber
Hunnen, Pr. Aline Theore
Faure Danaesonn, S. Seng of Lore, A
Kjerule, H. Loui Night Old Caken Bucket. S. Woodworth Red, White and Blue T. A'Becket Russian Dasse. Anonymous Star-Spaugled Bauner. Anonymous and A others.

D. APPLETON AND COMPANY

35-39 WEST 32nd STREET

NEW YORK CITY

THE ETUDE

MARCH 1926

Single Copies 25 Copts

VOL. XLIV. No. 3

How Much Sleen Should Musicians Have?

ELERY and the musician is a problem not considered lightly. The old-fashioned arrive that the adult made about have eight hours sleep each night and the female nine hours seems to be discussed in the contract of the contra

tion, less sleep would be necessary.

Sleep is the balance-wheel of life. In proportion to the energy expanded, mental, muscular, nervous, so must be the

dosage of sleep.

The musician rarely realizes the great amount of energy he puts forth. The nervous strain that the average teacher undergoes in one day often far exceeds that of the business man. This mostly comes from the anxiety that goes with the habit of making pupils "toe the mark." It is absolutely impossible for one who has not gone through the actual experience of teach-

ing to know what this means.

The drain upon the vital forces of the musician must be

made up during peaceful slumber.

Here are some good rules about sleep:

1. The way in which to determine the proper number of

hours for sleep is entirely an individual matter. Take enough sleep to make you want to spring into action immediately upon waking.

2. If you never feel like "springing into action" the mo-

ment you wake, find out through your doctor, your dictician, or your bed-maker, what is the matter with your sleep.

Just as some people are rarely more than half overke during their critic lives, others are rarely more than half asleep. Sleep should be sound, dreamless, restful and posceful. Some psychologists insist that absolute upiet in sil-centralis. How can one get absolute quiet in the modern city? It is only to be found in the "soul" country and this often the reason why more than the sound of the sound in the "soul" and the sound in the "soul" and it is often the reason why all things, Mr. Muician, if you want to do great things in your life do a little great sleeping on the side. Long boars demand just so much of your life assets. Make up your liabilities with sleep.

After Hours

The oracles of success in addressing youth frequently recount some paradigm like this: "Tell me what you do with your leisure hours and I will tell

you how successful you will become."

As a matter of fact the subject of the kinner boars and bore they are supplect is one of the greatest acidal problems of man. In years past otherstors were content to devote their time to teaching the young human unitad how to make a liveltime of the properties of the properties of the properties of his kinner boars? If he has not been trained as that these may be profitably spars in self-elvelopment, he will be obliged to water them in definess or in things which may undermine his large that the properties of the properties of the properties of the Light stating the four infolls prosable demonsth in modern culcus-

tion, Dr. Thomas Jesse Jones, special advisor to the United States Bureau of Education, makes the following list which we consider very wise.

1. Health and sanitation.

 The appreciation and use of environment, material and human.

3. The household and the home-

4. Recreation and culture.

That is, education must first of all concern itself with ada-

That is, education must first at all concern itself with ad quate provisions for these relations to life.

Remuse mais bears so directly upon the boucheld and the boson-cereation and culture, it is of vat importance in the spbringing of the child. The child with a good muscal cheatation and neare worry about having a thoroughly digiglated and near the contract of the characteristic and the contraction of the position to develop his body, mind and character through the near the child of arts. He need on trevent to trudy reading or questionable movies for his annascenst. There is no study which excla mass as a means of providing for those very inwhich exclusives as a means of providing for those very

Giant Minds and Modern Music

The process of bringing the hard-boiled educational specialist of the seventies to realize that music had within itself any characteristics which would make for pre-eminent position as a practical teaching subject was so hopeless that musicians themselves gave it up in desonat.

These positive gentlemen catered to business men equally
"Hard-Boiled" and, if they dared even suggest anything in
school or college work which was not "practical," they were

excommunicated

About a year before the death of the late tobacce magnate, James B. Duke, we had an opportunity to converse with him on musical education. Mr. Duke had just given an imperial fortune to Duke University at Durham, North Carolina. Mr. Duke, in giving his opinions, said, "Boys have no business with music. It's all right for girks, but the boys have to work."

music. It's all right for girls, but the boys have to work."

It was quite evident that Mr. Duke had never studied music to any extent because, if he had done so, he would not

have implied that music was not work.

The educator of Mr. Duke's era looked upon muie as a very pleasant accomplishment for gift and one which would are to keep them free from bothering with what the "Hard proportion proportion of the proportion problems of the work in the old-fashioned girt's schools, notably in the South, was in the old-fashioned girt's schools, notably in the South, was "The wealt, in not shools, was that the mosi librarily examped most of the other academic work. Only the circumstance, that must wan a goar to receive producer for the school insured it:

Enter another kind of "Hard-Boiled" educator. He stool petrified on the rock of scholastic standards. Music had interfered with these standards according to his way of thinking. Therefore, "out with music!" That is, out with any kind of music that might show a profit in the college comprisely's report and take corresponding interest from the work of the other denartments.

Scores of colleges went through this process and left the unfortunate uses elivering on the academic doorsteps. In the place of actual music study, was substituted what came to be known as "theory." The same "El. B." educators, who would have laughed themselves sick at a University which attempted to conduct a medical school or an engineering school without practical lahoratories, were perfectly content to have music go without.

Then came the great change. Much of it is due to the Yankee sense of Dr. Charles E. Eliot, former President of Hars vard College. Dr. Eliot saw music in its real worth. He saw that there was nothing in educational life which so disciplined the mind for rapid, accurate thinking in coordination with the muscles and nerves of the body as did music. Then he probably noticed that many of the greatest thinkers of the world had had this discipline and that they were glad to state their opinions of the immense value of music in actual life work in other occupations. These giant minds, these world intellects, told how music made them think clearer, quicker, sharper; how music rested their over-taxed brains; how it brought great joy to their off-work hours.

The result is that in colleges everywhere the serious and experienced members of the faculties are beginning to realize that a college without a well accredited course in applied music is greatly handicapped in the modern strife for educational preöminence. Never before has there been such widespead interest in the practical study of music, in university circles.

Are Conventions Worth While?

WE WENT out to Dayton, to the Music Teachers' National Association convention during the last week of December. The convention was held with the backing of the local business interests, represented by Mr. Kelso and Mr. Smith, and by the leaders of Dayton's social life, Mrs. E. A. Deeds and Mrs. H. E. Talbot. The delegates and speakers had a hard time in keeping from being kidnapped by the splendid Daytonites who were most anxious that the visitors should know more of the charms of that progressive Ohio center that has given to the world the flying machine and the cash register, to say nothing of electric lighting for rural districts, electrical refrigeration, and last, but quite as significant, the remarkable Dayton Westminster Choir of sixty highly trained singers specializing in á capella work.

The convention was held in a fine modern hotel with excellent facilities for meetings. There were some thirty-six "papers," all discussing subjects which their authors thought it worth while to come hundreds of miles to deliver. The members received them with great enthusiasm. It is one thing to read a paper in the annual report and quite another thing to get it with the personality of the speaker combined.

If one goes to a convention for the papers alone, the investment of time and carfare are questionable. The big thing is the personal contact that one gets from other men and women in the profession. This convention was splendidly attended and soon became a kind of clearing-house for musical opinions from New York, Massachusetts, Utah, Iowa, North Carolina, Kansas, California, Pennsylvania, Toronto, New Orleans-everywhere. Was it worth while? Well, if you could have heard the hum of conversation and the enthusiasm of the delegates, you would not ask this question.

The convention was ably presided over by the President, Leon R. Maxwell, of New Orleans. Gustav Saenger, famous Voice expert, was present and delivered a notable paper. The convention will be held in Rochester next December. The president for next year is to be, we understand, H. L. Butler, Dean of the School of Fine Arts at Syracuse University.

Any music teacher may join the Music Teachers' National Association by sending \$4.00 and a letter of application to the Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Connecticut.

As the Association was founded at Delaware, Ohio, in 1876, largely through the initiative of Mr. Theodore Presser, we are naturally interested in the Fiftieth Anniversary next December, which will be held in the home of the wonderful Eastman Conservatory at Rochester. Why not join now and arrange to be present upon this historical occasion?

America and Education

According to Hon. David F. Houston, America spends more than all other lands combined upon education. Question: How much of America's world prestige is due to this?

Another Notable Special Issue

THOUSANDS OF ETUDE readers tell us that they save our Special Issues of The Event for permanent reference. Thousands of others have written us years after the publication of some of our special issues, in order to secure copies which only too often are out of print. Our Special Chopin Issue of February will be followed in April with a Special Hungarian Issue with articles and interviews from Erno Dohnanyi, Margaret Matzenauer, Yolando Mero and other world-famous Hungarian musicians. We have spent years in focusing upon the kind of educational and "human" musical material which we know our readers enjoy and which will give them information rarely found in libraries of books. We ask our friends to advise their musical acquaintances and pupils of this issue in advance so that there may be no disappointment in securing copies. Some recent Erupus have been "over-sold" a few days

after publication.

The Associated Glee Club Movement

PREHAPS some of our friends who "listen in" heard the wonderful concert given at the Metropolitan Opera House in New York under the direction of The Associated Glee Clubs of America last year. There was a chorus of one thousand men under many able directors, and eminent soloists. Although we heard this great musical event in our home over one hundred miles away, we shall always think of it as one of the great musical thrills of our lives. Meanwhile the associated glee club movement has grown so rapidly under the able presidency of Mr. Orr. it will require a great New York Armory to hold the throngs who desire to attend this year. Last year every sent for the concert at the Metropolitan was sold weeks in advance. This movement promises to lead to the formation of hundreds of new male Glee clubs and a great impetus to the entire musical life of the Nation. Should any of our readers desire to have further information about the movement, they may write to Kenneth L. Clarke, the Executive Secretary, at 62 West 45th Street, New York.

Violinists or Fiddlers?

Hexer Four has been having "the time of his life" listening to venerable zural fiddlers play tunes that are dear to the heart of the great manufacturer. According to report Mr. Ford disdains music that comes from higher sources. He is a man of the people and wants what he feels is the people's music.

All honor to the old country fiddlers, who form a kind of musical species of their own. In Providence, Rhode Island, there musical species of these folk early in January; and Joseph was a convention. Shippe of Plainfield, Connecticut, was declared the champion. Shappe of Yamman, Being champion fiddler must be something like being a champion Being champion clergyman. Joseph let his bow fly and tapped off the rhythm with his aged foot, in a way that brought great joy and great enry to his octogenarian rivals. His piece de resistance was the "Devil's Dream;" and when he had used up all the available rosin, the erown of musical immortality was

Unquestionably Joseph has reached the hearts and the feet of many of his neighbors for years. His music has as much to do with the great music of the world as school girl duggerel has to do with verse libre. Perhaps he has a greater mission in

Do You Want to Play the Beethoven Sonatas?

The majesty of the Beethoven Sonatas remains serene and noble, after a century of great musical advancements. Every piano student has a keen ambition to play this wonderful liter pane store. In our May issue will commence a notable series of ature. In our day, analytical articles upon these great works by one of the higgest analytical articles upon the present day, Professor Frederick Corder, of the Royal Academy of Music, at London.

"Under No Consideration Would I Give Up Music"

An Interview with the Distinguished Engineer,

RALPH MODJESKI

Builder of Filters World Formous Briders

Biographical

Ralph Modjersk, the groatest of living bridge sugineers, was born at Crucone, Doland, Junuary 27, 1861. His father was Guston Modraejewsk and his mother was Helona Modjerka. The family min 1876. This was done for the purposes of juntion 1876. This was done for the purposes of juntical properties of the purposes of juntices of the purposes of juniary of the suggest and with many of the forematt bridges in agreed and with many of the forematt bridges in brought him distractions from many lesseed being, establishing him as one of the foremast en-

"Mixes is no set of such an amount nature that wine a leaser that even an should still symmetry. I have that there will be some who will not grasp the reason of a such that the set of the

gincers of his age. Few people knows that he is a ment accomplished mulcian, who at one time studied diligenity with the view to becoming a studied diligenity with the view to becoming a certification of the certification of the certification of extremely model, quiet, good and question his demonstry, but with the intense intellectual force and poise so often found in the Polish race. In many part on how acres presented as powerful as part on how acres present

have something to which be can turn that will save his brain from exhaustion. Possibly this is the greatest office of music and the thing which makes it indispensible in American life. "Fortunately, American business men are beginning to

realize this in some measure (mayor) of them, also, too hat). More some measure (mayor) of them, also, too hat). More some measure may given massic in our country than ever before. The coming generation will possess far more more who have at freat some musical ability than the past. It has been my firm conviction that colleges spend a vest amount of time upon every manner of sports and other netivities which could be some with far more advantages to the student in after

years if more actual courses in practical music were introduced. By practical music if mean learning how to play, to interpret; not merely a few areliale facts about musical theory and musical appreciation, valuable as these subjects unquestionably are in their places.



the menus to enjoy music; and music is enjoyed most when it is performed. It is my convertices that the boy who has the advantage of studying music and art is better fitted for future life, even in other professions and in business. It may every definitely contribute to his success, by giving him vision and dishy impiration to raine his soud, and by impiration to raine his soud, and by higher levels of whose being, to lighter levels of whose being, to higher levels of whose being to and accomplishmen.

"The intellectual discipline of music is enormous. I am positive that it has done a great deal for mc. I would not give up what I know of music for any consideration. The mind drill can bardly be compared to mathematics, except that it is a most logical and orderly art. It is inconceivable that the training that puts the human mind through a great number of betertiful melodic and harmonic patterns, all gracefully marvelous symmetry and balance, can fail to be of great benefit to the student, particularly in the formative years. This may be difficult for the business man to understand. It may be difficult for some educators, who have never had this experience, to understand, but, if they had had the advantage of reaching that stage of advancement where they could plawith comfort a few of the Buch Fugues from the "Forty-Eight," they would be forced to realize just what is meant by the statement

made at the start of this conference.



RALPH MODJESKI The World's Greatest Bridge Builder

A Thorough Training "It was my good fortune to have an excellent musical

It was my good fortune to have an extruent massear training in my childhood. My father was simistilly inclined but not a musician. My mother played the piano unusually well and had a heautiffed singing voice. In fact, she had experted at one time to become an opera singer intented of a trageditume. My piano leasons begin at the age of ten, and since that time I have never been without contact with music in my life.

"My tusker at one period was the fasher of Justice Information, the innova priorite. He was Cardini' Hold-Information in the property of the conductive of the open of the control of the open of the conductive of the open of the control of the open of the control of the open of the open of the faste tuskers of Volund. He also come of the faste tuskers of Volund. He also come of the faste tuskers of Volund. He also come of the faste tuskers of volund the control of the test. He was a very certiful and paintage manufactured to have been over early and advanced to have been such as the control of the co

A Story of Josef Hofmann

"My mother used to tell me many stocks of Josef when he was beginning to attract famoures attention as a prodigy. Once she went with the parents and the little plinits to wids a very prominent messions in Warsaw named Lords Grosman. They were very anxions to test the little child's sesse of absolute jobs. It was difficult to get him interested. Finally Grossman produced some came and the time Josef was one of a solute jobs of the contract of the child called off the notes as Grossman struck them at the keylorad, perer making a failure.

"I always wanted to become an engineer, and, when a was thought that I was enficiently required I was first to the great engineering school in Prin, Pouts et Chanaces (frieiga and Rouch). My first entrance explained and Rouch). My first entrance explained in the principal of the cutton futered on greats. It was placed in a toom with a solution commission and was entirely maintained with the outsides. The excels was that I was present the principal of the outsides. The excels was that I was present the principal of the principal of the outsides. The excels was that I was presented with a profit cause in and discouragement.

"Therempost I decided to shahots the property of the

coming an engineer and to devote my attention to becoming a professional planist. For eight months I studied the instrument with this in view, often studying from six to eight hours a day.

"Then I decided to take the examinations again at the engineering college. This I did and succeeded in



THE NEW MODJESKI MASTERPIECE—THE DELAWARE RIVER BRIDGE The Loadpest Suspension Bridge in the World, to be Opened on July 4th Tals doe density a presented by the courty of the Vew York Time.

passing fourth in the list. Notwithstanding the application required by such an exacting science as engineering, I have always found time to keep up my music in some practical manner.

Daily Practice

"One cannot have anything without paying for it, and the price of musical ability is regular practice. I usually play after dinner. Sometimes I play for an hour or two often several bours on Sunday. I have tried gold and other forms of physical exercise, but I never get from these what I get from music.

"It is not easy to tell the reason why music is so stful. Possbily it is because one cannot think of anything else but music when playing. An entirely different set of mental cells is probably employed in this way and the others rested. Of course it is possible to glay finger exercises and find the mind wandering to other things but when one plays a good composition properly it demands all of the attention to the last degree

"Then there is a great satisfaction in masterine a musical composition-playing it from memory in your own fashion. The person who does not know how to play does not understand this. When I first learned play does not uncersuing time, which it may immediately Chopin concertos I had a feeling of exaltation which is hard to describe. There is a sense of possession and intimacy with the work that can never be acquired by bearing it.

Famous Pianists

"More than this, the one who knows how to play has a new joy in life, in being able to listen to music more intelligently. This has meant much to me. One of the greatest planists I have ever beard was one who is scarcely known in the new world. She was admittedly the greatest pupil of Chopin. Her name was Counter Czartorysko. She was very wealthy and never played in public except for charity. I was fourteen or fifteen years old when I heard her, but her wonderful playing of Chopin remains with me to this day. It has beloed me ever since in understanding and playing Chopin.

"Quite naturally, my Polish ancestry has given me a great love for Chopin, and I have studied and memorized many of his Nocturnes, Polonaises, Studies and Mazurkas, but I have not made the error of neglecting the master works of Bach (I played several of the fugues from memory), of Mozart, Beethoven, Weber, Schu-

mann and others. "Of the composers of to-day, I am most interested in the works of Sergei Rachmaninoff. I find very little that in my judgment appeals to me in modern composition of the so-called futuristic type. Just as the cubist art is passing, so will cubist music pass. It was a fad, like the hoop skirt and the bustle, which people tolerate for a while, largely because of curiosity, but it lacked logic and organic structure. Meaningless words do not logic and organic structure. Meaningless words do not make poetry, and music without inspiration of a virile and sincere character cannot be expected to endure "It has been my good fortune to hear many of the

eatest planests in my time. Paderewski, who seemed to be destined for immortality from his youth, and who was known as the second Choein in Poland long before he ever thought of coming to America, was a frequent visitor at our home, and I came continually under the inspiration of his masterly playing. Once at the keyboard he always seemed untiring, and would play repeatedly far into the small hours of the morning. Mme. Sembrich was also an intimate of our family. I never heard her play anything but her accompaniments. My mother, however, used to tell me that she was an exceed ingly fine planist as well as an exceedingly fine violinist Once she gave a recital at which she sang, played piane and also played violin, all with long success.

Poles Fine Musicians

"The Polish people have the credit for being fine musicians, but I often think that they at the same time have emuseal opportunities from youth. They are surrounded by neotle who love music and to whom the ability to play is a real accomplishment; something that wins them honor and distinction and higher social recognition. Possibly this is because they have had a degree of con-

tinuous civilization for so many centuries "To revert to the pinnists, I would like to say that I consider a ticket to a recital as good as a fine lesson to any pupil who knows how to appreciate it. To have heard Mme. Essipoff (the first wife of Theodore Leschetizky) play was a great sensation. Her extreme success and phrasing were unforgetable. I would con-

sider her the second best Chopin interpreter I have ever brord. "Anton Rubinstein was a most powerful talent. His olaying was imperious, and he was sometimes accused of playing some works, such as the Beethoven Somotos, at far too great a speed. It seems as though he was continually harnessing a colossal force almost beyond human His brother, Nicolai, was a magnificent planist

Many admired him as much as Anton, but he never achieved the same fame "Von Bálow, with his precise, cold, scholarly inter-pretations, was a great master in his way. Everything was so expinically perfect that it was like a wonderful

piece of musical machinery. 'Sophie Menter was a pianist of great virility and spectacular power, after the manner of Carrello. perhaps lacked the fine psychic interpretative character-istics of such a planist as Mme. Bloomfield-Zeisler, also always a welcome and admired guest at my home."

Are Scales Worth-While?

By Sid C. Hedges

Wery it is that nearly all of the great teachers and

great players land scale study so highly?
Scales are a fetish to some teachers and a tribulation to their pepils. From a lesson with one of these teachers it would seem that to play scales perfectly is the end of all mu-sic study. Small wonder that the pupil finds it hard to retain interest in his study. To the learner the ability to play scales faultiessly does not appear a very thrilling goal. And the vast variety of scales swiftly revealed to the timorous student is terrifying. There are thromatic scales, harmonic and melodic minors scales in thirds, sixth, octaves and tenths, and in double

thirds; and most of these can be played both in similar and contrary motion. Besides all this there is the bewildering twin world which includes dominant and diminished sevenths in arpeggo, and major and minor triads-with numberless inversions. It is no wonder that the poor learner is troubled. Yet there is one thing which should always correct his

Supposing, for example, that you wish to play a piece in six sharps, but are not at all sure of the sharps beyond the third. By playing through the six-sharp scale a few dozen times, the fingers will become accustomed to the unfamiliar key and the D, A and E sharps will be safely recalled to mind.

Or supposing that you are troubled by the difficulty of making a clear distinction between staccate notes of making a creat distriction offwer statement notes and notes that are merely detached. By taking any sort of study or piece, a certain amount of attention will necessarily be used up in reading the music. But by playing a simple C or G scale one's whole attention can be given to this point of technic, for the scale it-

self can be played without the slightest thought This is how scales should be used. They should be played until they can be performed without the slightest conscious thought; then one's full attention can be given to the technical marner of their performance, One of the difficulties of every instrumentalist is to make his fingers work with perfect evenness through

long, swift runs. Scales afford the ideal preparation: for evenness is the most distinctive characteristic of a good scale or arpoggio.

Arpecaios make one familiar with keys and rhords and thus help tremendously in improvising or in playing

An ideal way to begin the day's practice is with ally up to the best pace that one can make. So, although scales need not be worshipped, they should certainly receive that measure of respect to which, by their undoubted usefulness, they are entitled.

"Every unniced work comes through impressions that

Winter Musicales

By Rena Idella Carver

VARGER, attractive and interesting programs may be made up of pieces descriptive of King Winter's sway. Short poetical prefaces are worth the effort on the part of the instructor In this quotation from "A Drowsy Winter's Day" the effect of pale winter sunshine is drawn.

"Palely he shines, yet touching by his glow The madder birch-tops with a tint of rose And purple shadows, as with motion slow The branches sway where'er the light wind blows, Marking the hollies in their sombre green

(Clothed 'midst the naked boughs of mightier trees) Where they still keep the soft rain's glistening dew; Or in the furze that bounds the old boltreen Some bolder blossom than the rest he sees,

And lights this tiny speck of golden here 1. Winter Stynden
2. November (Treika) Tschaikonsky

"I love blue shadows laid Like curling plumes on snow. And iricles-clear shafts of jade-And dreams that a thrush flings Against cold stars,"

"The trees, all crystallized by the melted snows, Sperkle with gems and silver, such as we In childhood saw 'mong groves of Facrie, And the dear skies are sunny blue as those; Still as thy heart, when next my own it lies In love's full safety, is the bracing air;

The earth is all enwrapt with draperies Snow-white as that pure love might choose to wear-O for one moment's look into thine eyes, To share the joy such scene would kindle there!"

1. Intermezzo, Snowflakes.... Von Wilse 4. Snow Bells (4 hands) F. Behr

If desired, a brief paper on Christmas in different countries may be used here

Christmas Carols of many lands may be sung by a group or by all the pupils, A tableau may be presented on the stage while hidden songsters give the carols.

"The morning is ten thousand miles away. The morning is ten thousand miles away. The winter night surrounds me, vast and cold, Without a xir. The voiceless fog is rolled From ocean-levels desolate and gray; But over all the floods of moonlight lay A glory on those billows that enfold

The muffled sea and forest. Gaunt and old. The dripping redwoods wait the distant day." January
 Tschaikowsky
 MacHonell

Midwinter
 MacDowell
 Norwegian Love Song......Clough-Leighter

A number of other pieces to select from are given also. Magic Bells.... Magic Bells. Geo. Martin
Under the Mistletoe. H. Engelmann

Chiming Bells L. Kouter
Chiming Bells Trojelli
The Coming of Santa Claus Trojelli
Debrook of Christman, Page
H. 1971-201 The Arrival of Santa Claus Engelmans

"It may be true that we spend more willions of dol-It may be true that we spend more millions of don-lors on music than any other notion, but the question still remains: Do we get good value for our money?"

-DANIEL GREDORY MASON "Genuine, that is, inspired music is an expression of the eternal ideas of inner life in any of its phases. In

the correct meet of majorithm the in any of its phases, to the moment of surpriording, the Creative gening it not the mere applied of the midwideal, but the latter secrets that the strip of the midwideal, but the latter secrets the strip of the metrode of the strip here mere again of hige in one of its planter ('clause' dear') have a here.

Equal Finger Development

By the Noted Piano Pedagog PAUL KURSTEINER

Professor of Pianoforte Playing at Ogontz School

HIS PARAGRAPH will state at its very beginning something that may surprise students at large, may give them food for thought upon a subject which many of them have never noticed, to which their attention has acidem or never been called. It is a subject which our sub-conscious mind recognizes in our practice, there bring always preent the idea that our fingers are all being exercised the same, each one holding its place and pace with the others. The statement to which we alluded above is this-that the vast number of etudes and studies written as exercises, and to be practiced as such, are absolutely worthless when the idea of equal finger development presents itself. We except, of course, those studies written ex-

pressly for that purpos Our aim here is not to break down or destroy all faith in all etudes, but simply to call attention to the rank and file of these hundreds of them which have been written and published since the idea of their nacessity was first conceived by those who primarily thought them out. is not necessary to mention any just now by name, but we simply refer to them as a class. You may see the idols of the past arising in their graves to protest at suca sweeping statement; and many of those living will hold on their hands in hely horror at such a quasi rash summary, regarding it as false doctrine and heresy. Let them not become alarmed, for we have in mind this one, ingle item-Equal Finger Strength. We are now speaking technically.

Weak Fingers and Strong Fingers

THE FINGER-BOARD of our piane is so arranged and composers are forced to write so that the most work falls upon the second and third fingers, less so the thumb, still less the fourth, and least of all the fifth It goes without saving that unless some work is don especially for those fingers naturally weak, there still exists at the end of a period of study, say, two or three years, this discrepancy of strength between the grades of individual digits. Look back for a moment, you who have practiced these numberless etudes, and see if this be not true. The acquisition of the necessary strength lost by months of neglect, cannot be effected by a few hours of spasmodic practice, as the writer knows from bitter experience in his own study and from that of his pupils.

It is a physical impossibility to regain at a moment's

notice the muscular strength only acquired by steady, daily work. Any physical instructor will tell you that a certain number of minutes a day devoted to calisthenics is of far greater value than an hour's work twice a week The reason of all this foregoing lies in the fact that most exercises for beginners (and many of the ctudes for ad-vanced players) are formed with the fingers running 1, 2, 3, 4, 5 as a basis, this being peculiarly suited to the

Regarding Czerny

BOOK AFTER book of Czerny, for example, is practiced, laid aside and a new one taken up, and often no trial of strength in each individual finger in its relation to the others is made. It is without doubt a fact that when you look over your own work, besides talking over things of mutual musical interest with your fellowstudents, you will find that most of your fellow-pupils are or have been studying these ctudes simply as etudes, because you and they have always heard from friends and teachers that this is the thing to do in order to attain technical proficiency. It has been done for years, this course of procedure, and in a way the ctudes written for piano are generally intended by those writing two things as the etudes written by Crerny and com posers like him. The etudes of Chopin, which bear that name, are far more than etudes in the strict sense of time Czerny wrote his etudes the pianos of his day were

which had a very light action and very shallow-the key being capable of a very slight depression into its had as red to the actions of our modern grand planes This action made it very possible to obtain a high degree of velocity. You will find the original metronome markings very high; for, being so light and not requiring the mgs very mgs; for, oring so ngor and not requiring the strength orcessary for modern actions, it made one's fingers seem stronger than they were. The writer has played upon them

On planos of the present day it is difficult to attain those speed marks in as short a time as they used to do, because the present-day action is much deeper and stiffer, requiring more strength to make a tone than was used requiring more strength to make a tone than was used in that period of time, for Czerny lived 1791-1857. The great Liszt was one of his (Czerny's) pupils. He thought so highly of these Czerny etudes for his own pupils' use to attain the highest degree of profesency in technic that one of the writer's instructors, upon asking Lisat what he should bring for his first lesson, was told to bring Back and Czerny. So we have the greatest authority as

to the henefits to be derived from those works. In order to show just how these etudes in general do not contribute to an equal finger development, the writer has chosen the first study of Czerny, Op. 740, as an example. While you are reading this article bear this one phrase in mind-equal finger development-for that is the one idea the writer wishes to drive home in the mind of all his pupil readers. In this study only sixteenth and a few eighth notes at the end of the phrases have been selected, the further comparisons being based on those as a foundation, the chord notes not being included in the computations following.

Comparisons

THIS ETUDE is so written that there are for the right hand 823 notes, for the left hand we find 906. In the sub-division following of the number of times each finger is used, attention is called to the proportionate use of the separate digits. In the right hand the number of notes for each finger is cited:

5th finger		
4th "		167
3rd "		218
2nd "		206
1st "		142
Computation for	the left hand:	
		112
4th "		209
3nd "		228

The first thing to notice is the discrepancy between the number of times the fifth and thumb are used in con trust to the others not to mention the fourth. Make the same computation here as is made for the scales further on in this article, but make the time one hour in extent. Put the metronome at 88. Play one note for each tick, for that is a slow, conservative tempo in which to practice while learning for the first time. This mark of 88 means you will play 88 notes a minute. Practicing for an hour this foots up 5280 notes. In this hour of practice the simple rule of proportion tells us that the number of times the fingers are used is as follows, fractions being omitted;

	Rest	ST HAND		La	FF	9	A	NI.	
5th	forer		578	5th finger					6
dib	16		1071	4th "					12
3rd	10		1386	3rd "					13.
2md	44		1321	2nd *					12
1st			911	lst "					8

This vable is for but our hour's work, besides, the speed is comparatively slow. By learning the notes correctly in one hour, in the next hour you increase your to the metrosome set at 132-a good speed for the average second-year student studying with professionalism or some goal of earnest work in view, say, three hours

almost incredible. No one would believe, unless be saw it in black and white as a calculating, cold-blooded fact. With the metronome set at 132 playing four notes to a tick, by the time an hour has clapsed (it makes no difference if you split up your hour's work in fifteen or thirty-minute periods) thirty-one thousand, six hundred and eighty notes have fallen from your fingers. proportionate number of times the fingers are used is as

toll	ows, t	ractions ont	itted:					
	Ric	IIIT HAND		LEFT HAND				
5th	finger		3464	5th finger		3916		
4th	PK.		6428	4th		7308		
3rd	16			3rd ~				
ànd	100		7892	2nd "				
1st	41		5466	1st "		4860		
В	esides	noticing th	fewer	times the	fourth and	fifth		

fineers are used, realize that the strong fingers, the third and second, are being used twice as often, becoming stronger and stronger, while the fourth and fifth seem to become weaker in comparison. How does anyone expect an equal finger strength practicing in such a mun-The question is asked kindly and not as a carping critic. When you begin to multiply that one hour's work by the number of hours you will spend on such an etude the discrepancy between the furger strokes is still more

Suppose we choose another of the Czerny studies of Op. 740, just to further our contention. It is the encoumbered five, written in the key of E-flat. We will take the right hand for example. There are 896 notes for this hand; and, to look at the ctude, one would say at first glance, "what a fine one to study," for it is in scale form, to be played very rapidly. Upon computing the number of times the fingers are used, it hardly seems credible that out of 896 times the fingers strike collectively, this poor, weak fifth one is used only 21 times. If you do not believe these statements, look them up and tales the trouble to count, as your writer has done, because all these computations and numberings have been carefully done, checked up one by one and, what is more, they prove. Imagine what your fifth finger will gain studying this etude and similar ones written in what is commonly called the "black key" scales. Make the same kind of proportion as has been done above and know the kind of benefit the fifth finger will derive from being so frightfully neglected

Now let us find an etude written expressly for the left hand. In looking through this same Opus 740 of Czerny we select the one in A minor, number 41 of the series. Looking it over, sixing it up for the benefit to be derived from it, we cannot help but be impressed by its possibilities. It looks as though it were just the thing, and in some respects it is; but, bearing in mind our idea of equal finger development, counting the numher of times the finners are used separately, we again find the same discrepancy between the separate finger strokes here as in the majority of the other studies of the same class. In this ctude there are 432 sixteenth notes. Of this number the fifth finger is used 45 times. The fourth is used 33 times out of these 432 times all the fangers are used. Make your own computation again as to the proportionate amount of practice the fourth and fifth fingers will obtain. And so example after example might be given. Some etudes will have of necessity more or less work for weaker fingers, but outside of studies written, as has been said before, expressly for these undeveloped digits, all studies will show this same lack of work for them. from hearsay, but a veritable fact. You who read this make the most of it.

Superations

V OU OUGHT, from time to time, to try each finger Y in combination with its neighbor as a trill, for ex-annels, or some other suitable exercise, just to see if you have gained anything in excess of the speed and strength attained the mouth before. Let it be by the standard of the metrouome which, like justice, is blind and inexorable It ticks at a certain speed and will not slow down to help you can if you cannot keep up with it. If you can play your two-linger exercises and the like at a certain point last month and upon trial by putting the metrospeed, you must surely have not improved in your work. This is the real acid test. You have or you have not. there is no medium. Of course one attains the limit of technic after many years' work where the speed cannot be accelerated; we all know that, but these remarks are intended for those in the developing state, not for those

already proficient. By all means do not study your etudes one after another just as they are printed in the collection. Simply because the printer and publisher have bound them in a column the way you see them is no reason for you to one you have just finished. How can they know your individual needs? Look through the book, choose the special one you need for that certain lack of technic in your fingers. Many of such studies are merely repetitions of the same form of finger work. What is the earthly use of doing the same thing over and over again after you have once learned it? Let your instructor picl out something you need if you are at all doubtful of your own powers. Think of the time you will save and the opportunity gained for fearning new material. In all your work keep those computation tables before your mind's eye, for in them lies the keynote of many a per severing, honest student not attaining the end for which

he so easerly longs. We will all agree that those fingers used the most receive the most exercise and training. The logical conclosion of this statement is that those fineers used the most become the strongest. Many students work for months, practicing ctude after ctude, study after study, given them by their teachers, wondering why that with all this study and work, doubtlessly conscientionsly and honestly done, the fourth and fifth fingers do not become as strong as the others. This fact becomes painfully evi dent to them when some brilliant passage occurs which shes with these same two fancers just mentioned. Their commeratively weak condition makes a fitting climax impassible, and although the correct idea is pres-ent in the mind, the result of their failure to be in the same condition of strength as the others causes a very mediocre effect. It is a generally recognized fact that the climax is prenared as the passage ascends-not always, but most frequently. This climax can be executed with the necessary power and brilliancy only by those fingers being in a condition to achieve the desired end. Scales beginning on black notes do not use the fifth finger at all.

Regarding Scales

TATE COMMENCE this section by expressing the firm conviction that scales are the best means, so far as the writer knows, by which one can attain speed and fluency in passage work. Do not forget that conviction in reading the rest of this article. That seems to contradict the statement at the commencement of this paragraph. But when you once begin to realize that scales, as scales, are of no value for equal finger development (and do not be astonished at that statement) you will undoubtedly change your mind. Should you doubt those preceding words, you will be shown practically and conclusively just why they are true.

To return just once more to our conclusion some lines above; that is, that those fargers used the most become the strongest, bearing in mind constantly equal digital training. Take any scale, for instance, using the finger-ing in the scale of C. and it might be said, we are indebted to the great J. S. Bach for it. The fingering for one octave is 1 2 3 1 2 3 4 5. We take the right hand as an example. The same truth stands for the left. When a "white" scale is finished, the fifth finger generally ends it, irrespective of how many octaves have been used, thus causing the lifth finger to be used once. Playing this scale of C, one octave in extent, the following results; the fifth finger is used once, the fourth once, the third, second and thumb twice each, Practice this for fifteen minutes as an example. Put your metronome at 80, playing at the rate of four notes to a beat. This will make forty-cight hundred notes played in these fifteen minutes, and the fingering we use will be 1 2 3, 12345, 4321.32. This combination for this one octave causes bers) 343 times; fourth, 686; third and second, 1372 cuch; thumb, 1629. Mark you, these numbers represent only fifteen minutes' work.

Suppose you practice this scale or something similar fifteen minutes a day for a month-say, working days. Let us see the result. The fifth is used 8500 times; fourth, 17,150 times; third and second, 34,300 will be in a six months' period of study. Is it not proved development? And this is not mentioning the fact that

in seales beginning on a black note the fifth finger is

not used one single time! The computation of this preponderance of work for the strong fingers given here becomes even of greater intensity when an extended scale is used, for the numbers given above indicate a scale of but one octave. you take a scale of three or more octaves. Can you not see that while the other fingers are used so many, many times, the fifth is used only once, at the top? Use your own ingenuity and make your own calculations of strokes the other fingers are used while the fifth is absolutely idle. The numbers run up into the tens of thousands. This is not exaggerated, but plain, cold, common-sense fact. Arpeggios are just as bad, the fifth longer being used only at the top, as a rule, and sometimes not at all. However, one can take a grain of comfort from the fact that scales and arpergies are unexcelled for acquiring speed and endurance.

When you study any composition wishing to gain the most technical good from your work, do this: Count the number of times each separate finger is used separately, then make a special technical study for those fangers which are not used as often as the others.

Resarding Bach

ONE REASON why those who study the works of Each, large and small, generally excel in almost count fineer strength, lies in the fact that polyphon's

By Enzo Staslo Dm yor ever know or suspect the existence of a town

where music has the greatest share in the people's lives? Well, Signor Mario Labroca has found it. He has discovered that music in such a town is not confined to a municipal hand or to a choral society, but it composes the very foundation of the social life, the soul of the local industries and the chief material of

export. In "Lucania" or Romans' Time

The small flourishing town is lost among the mountains of Basilicata, a region of southern Italy known as Lucanis by the Romans. The name of the village is Vingiano and properly located near the city of Potenza, Its population is not over four thousand people, all vibrating as a string on high tension, all ready to communicate to you souls possessed by the passion of music.

An Immense Conservatory During Lesson Time

If you enter Vingiano in the hours of rest you will feel that you have arrived in a very extraordinary town. From all the doors, windows and from the faraway squares, music is heard and makes one feel as if they are visiting an immense conservatory during lesson time.

Harps, guitars, violins, flutes and bassoons all make their voices heard. Such voices seem to be passi through a popular cadence as if exercising on the whole a program to be given shortly.

The people of Viggiano are very studious, and not only in the hours that follow the working time, but also in the moments of leisure during the daily occupations, it is the aim of the good citizen to try to perfect his musical This is the reason why in the moments least exsected you are reached by the sound of a finte or by the "arneggio" of a guitar, convincing you of the spusical tendency of the town.

The Druggist and the Mayor-Manufacturers of Instruments

When you visit the shops of the village it will seem strange to you that the carpenter, instead of making more tables and chairs, is more interested in the creation of a harn. You will see him all taken up by the serious work. sitting before a piece of wood, engraving upon it deep same experience when you see the blacksmith, when you well find all absorbed in the making of small keys-keys for emper, for mandolin, for harp, or, and this is more "bombordmo," which promise grave and deep sounds. Be not by you will discover more uncommon things

when you hear coming from the back of the druggist's shop from time to time a sound like that of a trumpet; or when you go to pay your respects to the mayor you will note in his room some strange contrivances which, when you will have familiarized yourself with them, will appear

playing requires for the most part a larger proportion of fourth and fifth finger use than our modern Get your Bach out from your cabinet and sec. more, in Back you find countless examples of one finger holding a note, the others playing around it, thus giving a practical example of that kind of gymnastics which makes the foundation of so many exercises. Think of the time you would save and still have something to play. Yet numberless students call Bach dry, useless to study, because nothing, according to their idea, can be gained A real Back player can execute anything of the mod-

at sight, because such music is made up of many voices and accompaniments to the same in contrapuntal form. These are going on at the same time in each hand, training the mind, eye and ear sub-consciously to such a dearee that modern compositions seem easy by comparison. It might be meationed here that Chopin, in order to prepare numbers recumically for a contert rection, to shut himself off from everybody, refusing all social obssures while he practiced Buch until he felt his tech-

ern school, besides that, he is generally a splendid reader

prepare himself technically for a concert recital, used nic was equal to a public performance. This kind of preparation holds good eyes unto the present day. has been said, and truly, that a word to the wise is sufficient. In closing, stress is laid that, without strong outer fingers, octaves, which form a large and important part of modern technic, cannot be successfully played.

The Most Musical Town in the World

to you to be the necessary instruments to build clarinets, The whole town lives sunken in masic. The music

staff, the use of which is known to few, because almost all play by ear, is the symbol of the town. family coat-of-arms of the most humble villagers. The sounds of music dominate the population, which know nothing superior in authority to that of the little song well rendered in the square of the town.

Music in Politics

Here politics springs from music. The mayor can lose his job if from his house a clarinet is produced that is well made, or if he is stingy with the funds needed by the municipal band, which is the pride of all the citizers. In the past a serious light took place between two parties—one that was willing to have the musical educathan directed toward the string instruments, and the other that was inclined to the wind instruments. The fight was hards and lasted many years with afternative results. The two parties succeeded themselves to power with the two parties succeeded themselves to power wiseverything became quiet, when it became known that wind instruments and string instruments could very well blend together in a surprising mixing of sonority.

The mainspring of profit for Viggiano is the export The mainsprag of profit for Viggisno is the expo-of musual intrusents and the emigration of its citizen players. In fact, the men of Viggisno forward their parters at the men of viggtane forward the meaning to the nearby towns and sometimes even conspier a little place in the market of Naples. You can be sare that the guitars of the minstrel, the from can be seen use une general of the minates, trombon' and hasoons of the small bands of Basilicata come out from this mountain community where a great

The Troubadours of Modern Italy

More can be said about the men of Viggiano, who are arises; you will find them everywhere. They descend from their town regularly, distributing themselves through tean force which country, man maning themselves into action the whole world. Maria Rosselli, whose parents were from this town, is now the first harpist with the Civic Symphony Orchestra of Kansas City, Missouri, Emanuel Sylvapora of Chemical of Kansas City, Missouri, Emmo-Gianturco, late Minister of Justice of Italy, came free chains on also and was considered one of the greatest statesmen and musicians of that country. And because the attachment to the native land is very strong, when the mastel of Vigginio has accumulated some money the will return to his town where, if the voice is heave, he me was seems to us sown where, it the voice is house, will give bingelf to the making of guitars, mandolfins of one kind of wird increments

Harps and Drums as Girl's Doury

Viggiano is also unique. In what country, indeed, does Vigguano is also unspine. In what country, indeed, doc-a girl when she gets married bring as a dowry a harp. a girl when see gets married bring as a dowry a harp, a drun, or a bassoon? Such is Vigginno—the most tuneful colors. ornin, or a governor. Such is Viggiano—the most function of Italy, and perhips the most melodices berough

Mixing Heart With Art

By HARRIETTE BROWER

Author of "What to Play, What to Study" and Numerous Successful Works on Piano Playing

ANN PEOPLIS play the pisson with most creditable correctness and fluency, especially if they play in public and are called concert artists. They acem to execute all the notes, have much velocity, indeed they even duzie the ears of the groundings by runking over the keys at headings speed. They have power, too, for they on theeder mightly. As they have power, too, for they on theeder mightly, they have power, too, for they on theeder mightly to the property of the property o

never touches the beart.

There is more to be desired in piano performance than correct notes, more than time and rhythm, more than power, delicacy and veloxity, atthough all those are necessary to a great performance. There is something above and beyood these outward details, vial an they are. They are the body, sent of course we want the body to be first and perfects. But the body must be vialized through the surge of feeling and soul from within. We all how the story of the beautiful amattle.

statue that came to life, at the carnest desire and longing of the artist.

To take an illustration from among the piano masters of today, Wilhelm Bachaus is a present example. Years ago he came to America a great technician, to whom all difficulties were as child's play. In the years that have passed, his art has mellowed and ripened until he now unites technic with feeling; in short, he mingles heart with art in heautiful balance. He now supplies the spark which kindles his marvellous technie into flame. He himself said, in recent interview, that the greatest difficulty in piano playing does not consist in mastering the technic of a composition, but lies rather in "the far more intricate art of pouring expression into a few notes." "It is for this reason," he continued, "that Bach and Beethoven are difficult, also Haydn and Mozart. It is because of the simple outlines of the music. There are, so to say, only a few notes with which a very great deal must be done."

Mixing Heart and Soul

THE POREMONT metrin an experie because of their shifty; no mis heart and soul with nethalcal side of their playing. Questlow may of them and you will get the man feed, phough perhaps from 6fton on the perhaps of the perhaps of the standand send into thie manic (if it to tends others, Fernasicial of the marvellow sucks, and from whom one would hardly look for great healthilly, asys: ""see can test and the perhaps of the perhaps of the perhaps of the heart Sympthy; there, or it is not there. If it is not then, you will never more an audience to tenzbert, Sympthy; then to a tenders object—ever?"

Beethoven coanselled, "Do more than simply practice the art of music; practicate railor into the heart and soul of it." And this he said to a young girl, who may have asked his advice as to how to become a musician. We must not only "penetrate deepty." but we also must he able to prove that we have done so by giving out the spirit of what we try to integeret.

the mirt of what we try to interpret. It, as reduced and performers of musik, we pluse furthers from and performers of musik, we pluse furthers from the fureward, we shall always play in a dry, southers fashion, and the state of the state

The little boy, who, in answer to the question—"What is send piano playing?"—said: "If you play loud

cnough, soft enough and fast enough, and it around mice," had the right index, though expressed in childful terms. Yes, it must sound mice. No doubt be ineant it must touch the heart, only be did not think of just these words to express his throught. A well-shown mustelan commenting on a piano performance, which had been scholarly but dry, remarked; "We could do with less scholarly but dry, remarked;" We could do with less and and have more learn!" Several mustices who

art said nave more nearly secretal management when the head. Suppose the player has had a rich emotional experience. How shall he attain the next of perturbation to his performance? What is meant by heart, is far removed from musals sentimentalism. Audiences are quick to feel the difference. They can be touched by the driving number where sometiments where sometiments are not maken.

quick to feel the difference. They can be touched by the divine spark, where spurious sentiment only makes them smile and turn away.

Granted the player has something of the magnetism which touches the listener, is that all there is to it?

which touches the listener, is that all there is to it? Can he just turn it on at will, with no special study as to how these effects are to be made? I put this question to a group of thoughtful students. All agreed that it must be the sponseneous genius of the artist that created fine effects on the instant, without premeditation.

The artis, questioned on this subject, gives quite a different assurer. If we could just align smeen, into this workroom, we would see and hear how tones are modeled and tested, how plartest are tried out with alightly different thades of oolor and meaning, until at last they express more early and loantifully the coocape the artist has in mind. So it is really mind that does it after all, We know that the master, Posterweite, it after all, We know that the master, Posterweite, it after all, We are the subject to the state of the transport of the subject to the subject of the subject

The Key

HERE is the key, them, to the set of, playing with beard! "Study, Listen—Thind—and Think." Take this little saying to heart, all ye technicisms of the key, beard. You must have technic—spike right. The case on the emotional side. In these days the player must have a fine technic, of the sort that is really as ret in itself," yet that is not all that is moded by one yrapathrel interpretation.

The serious student of the piano and its literature may ask what are the outstanding signs, if my, with which he can identify sympathetic interpretation in another player, and so apply the means used to his own

work. Or are these things so impulpable, so subtle as to choic analysis?

Yes, it is possible to single our create things which make for sympositive diseases and absorpt of uterance can be become a contract of the conlawe written on the subject. It is very difficult to atlawe written on the subject, it is very difficult to atlawe written on the subject. It is very difficult to atlawe written on the subject. It is very difficult to atlaw with the contract of th

In rote; to be perfectly at home in the reals of ascent, the player on the rote of the present present and extra the player of the present present present and the preappears and extra present the state of the present present of every measure, then either the world because in cortex. Then take the farm cortex each in sixteent which we call sweet of "Fours". Now known the which we call sweet of "Fours". Now known the which we call sweet of "Fours". Now known the which we call sweet of "Fours". So we known the call "Egists." These some "Solients" which mean comming first are of every measure of sweet sweet to call "Egists." These some "Solients" which means comming first are of every measure of sweet sweet the call "Egists." These some "Solients" which means call "Egists." These some "Solients" which means the contract of the sweet sweet sweet and the second measure, or "Thirty-orthodal." By the must second measure, or "Thirty-orthodal." By the second measure, or "Thirty-orthodal." By the summone, can have been a summon of the second measurements of the second measurements of the second measurements of the second measurements of the second measurements. If any ose complains that such a train of study savors to make the mechanical, the answer is plain. One must be able to accomplish definite, exact rhythms before one can execute aristic rhythms. When you can do the so-called mechanical rhythms and rhythmse can be completed by the same of the property of the same of t

Let Up on the Key Pressure

A NOTHER way to make your teach and tone, in playing, more expressive, is to let up on the key pressure. Lift your leads off at end of pleases; the up on the last best of measures, especially in the left leads, if that hand less the accompositioners. Cut of leads, if that hand less the accompositioners. Cut of leads, if that hand less the accompositioners. Cut of leads to the leads to the left of leads to left of leads to the leads to lead to left of leads to lead to lea

In this concentiny, a few words about gauses. This is a near position subject pages could be written about the whole, he receively of the passe. I den't mean read, to be a few parties and passes are obliven, and the placer is expected to obey them. Separing of read, placer is expected to obey them. Separing of read, the placer is expected to obey them. Separing of read and the placer is expected to obey them. Separing of read for subfer. They are not written down; they should be read to be a subject to the placer t

mante has become insusponents, in it we often use a conlevel of sound? If this is the case, he should study into the subject of artistic shading and manner. This is a wenderful subject—let us consider it a moment. The word Namor's is defined as "shading; the variations in force, quality and tempo, by means of which

artistic expression is given to music."

Another writer defines the word as "shades," and then
proceeds to explain that the term means the various
mulfitactions of time, force and expression. Almost
all modern music requires the use of medifications of
tempo and expression, impossible to convey by words

or siens.

The writer goes to say, 'the difficulty of saceting between the error, on the cole hand, of proing through the tecomposition in a dry and deadlowy means; with little on a "superposition" of the composer's floragith, and, or piece for the guidance of the performer, and explaiting the player's indivinsity at the anxieties of the contraction of the performer, and explaiting the player's indivinsity at the anxieties of the contraction of the performer, and explaints of the player's indivinsity at the anxieties of the colors, below the player of the performer, and the colors of the performance of the performance of the percentage of the performance of the performance of the perduction of the performance of the performance of the perduction of the period of the period of the period of the period period period of the period of

Which Moved You Most?

THINK OF all the pinnists you have ever beardthe really great artists of countse. Which owe moved you most; which one would you prefer to hear above all the rest? It would surely be the player whose art touched you through tenderness and eloquence of expression, not the more virtuoso, no matter how deasing his browner, or what associating tents be could

What Paskreeveld used to four the country each setson. The playing accured to dust that of every setson its playing accured to dust that of every high particularly through this self-same souther ounity so wonder in, so hadescribable. It was this preclain country that free the great audiences that need to pack big Carnegie Hall to the top guldry, with never an entity sear. It was leveratee his playing was tall of entity sear. It was leveratee his playing was tall of

These are just a few hints and suspections as to how one's playing may be made more telling, more virial. A hundred other things, which the player needs, might be mentioned, did time and upone permit. The few we have considered have been found through long experience, to be points too often neglected. Careful attention to them will help add more heart to the art of the planist.

Getting the Student's Measure

By Dr. Annie Patterson

NOTHING in the art of Teaching, and particularly music-teaching, is more essential to success than the ability of the instructor to gauge the temperament and possibilities of the one taught. Certain hard and fast rules are too often followed in the educational course; a regulation set of exercises and pieces have to be prepared. Tests for musical examinations are generally run on "approved," if limited, lines. Pashion even demands that recital programs must conform to stereotyped patterns

Whilst all this tends to carry out a time-table in a methodical manner, there is a risk of paralysing development in individual cases. Before a teacher selects studymaterial for any particular pupil-in piano playing, for instance-it is well to get, so to say, at the back of the mind of that pupil to understand whether the classical or romantic composers are most to his taste. But not all teachers are sufficiently gifted as psychologists to fathorn the minds, or propensities, of those placed under their tutelage. Thus it often happens, unfortunately, that a fair talent for performance is fettered by having unsuitable executive work pressed upon it; or else, what is worse, a youth specifically eifted in certain departments of study is stunted in development,

Modern methods of teaching keyboard-technic are. owever, sufficiently diversified to suit all dispositions. Thus there are some who find continued interest in various kinds of "touches;" others, again, there are who place clarity of execution and general "brilliancy" of rendition as of leading importance. Composers of every grade have happily given us ample instances from which to learn finger activity of all kinds, and it is just in the choice from the great galaxy of masters that the really capable teacher scores. The mistake so frequently made is to continue to give one piece, or type of piece, to all sorts and conditions of students. Whether from liabit, or precedent, or that fatal facility for cetting "into a groove," the professor is prone too frequently to insist that each pupil must follow the beaten track, both in the acquirement of technic and a repertoire. This som times tells against the teacher in that the pupil flies from one preceptor to another, feeling that if he (the learner) does not make rapid progress, it must be the instructor who misunderstands him in giving him unsuitable musical food to digest. There is no doubt, therefore, that teachers should

always endeavor to take an outlook wide enough to include the tastes and feelings of the students who come to them for light and guidance. It is all very well to talk of "raising the standard" of musical appreciation by restricting the learner to certain modes of style only. The fact remains that, like parents who want their children to "play something attractive," the great majority of music-students either like or dislike certain classical pieces given to them for study. It would then repay the preceptor to consider individual tastes a good deal more than is done at present in meting out programs for practice. This is the obvious duty of the conscien-

tious music-master or mistress. To arrive at a fair estimate of musical idiosyncrasics, a good idea for the progressive teacher-whether in instrumental or vocal departments—would be to give a which each pupil might be allowed to name that number, be it some or niece, which he or she would take a roal interest in learning. This might be the first step in ascertaining individual inclinations. Technical studies could be treated similarly. Of course the teacher's own final judgment on results would always right the balance. Such a scheme of free choice would involve perhaps a

little extra trouble on the part of instructors; but it Sparks from the Musical Anvil

would be trouble well worth while.

Scintiliations of Musical Minds

"Training the sub-conscious mind is simply the get ting away from the note symbol to what lies behind it. close direction of the sub-conscions mind is the

"I feel that, although thirty years ago the grewral interest in and knowledge of fine music were less in quan tity than they are now, at present we are in danger of losing a certain slacerity of purpose that was plentifully in evidence in the past."—Crank Thompson.

Some Points in Pianoforte Duet Playing

By Clement Antrobus Harris

WHY is dues-playing so strongly recommended as an educational factor? Primarily it is because of its value in developing the sense of time. But, it may be asked, is there not as much time in a solo as in concerted music? Yes, but there is not the same necessity for keeping it. If a soloist "jumps" a best or doubles one, or introduces a rallestando or accelerando wrongly, the error is momentary and applies to the time only; it does not involve wrong notes. But if one of the players in a duet does so, he produces discords with the other player as well as an error in time; and, indeed, in all probability every chord is a discord till a halt is called and a fresh start made. From this we may deduce the autom that in concerted warie it is always a less will to play or sing a twong note than to be guilty of an error

So had is the result of rhythmical mistakes in duetplaying that usually a complete collapse follows and a fresh start has to be made. Though rare among competent musicians, such an occurrence is naturally common where one of the players is a beginner or both are at an If a mistake is discovered as soon elementary stage. as made and a halt called at once, no difficulty will experienced in determining where to begin again. But, as often happens, the players may have been at loggerheads for some time before knowing, or being certain, of the fact, or have been trying to right themselves without stopping. And in this case finding the measure on

the other is not always so easy as might be supposed. In some educational methods the two parts, Prime and Secondo, are printed on the same page in "score," the former above the latter. This method affords each player the opportunity of reading the other player's part as well as his own, and thus gives practice in read ing from a four-part score, which educationally is of high value. And, if a mistake is made, there can be no difficulty in determining where to begin again. has the disadvantage that for half the time each player has to read from a page at the side of the music desk farthest from where he is sitting, and too distant to be convenient for short-sighted people

when the parts are arranged in the more usual way, Prime on the right-hand page, Seconde on the left, some care may have to be exercised to discover which measures correspond one with another Of course, the constion can always be settled by count-

ing the measures; but this is a cumbersome method, absurbing a lot of time, and a readier system of identification is desirable It might be thought that as there must necessarily be

the same number of measures on both pages (or the turn-over would not occur at the same time), there would be the same number of measures in each score. "scheme" or line. But this is by no means the case. One part, say the Primo, may have a large number of short notes, while the other has a few long ones—it may be only one note, or a rest. Now, with the exception of whole and half notes, a short note takes as much space on the page as a longer one; it may even take moretwo eighth notes, owing to their hooks, cannot be written so closely together as two quarter notes. Obviously, then the many short notes will take much more space, though not time, then the few long ones. Later on the respective notitions may be reversed—the Prime may have the few long notes and the Secondo the many long ones. In a duet of an advanced, or even medium grade, this is extremely likely to be the ease. It follows that

there can be no correspondence in space, measure by measure, but only in whole movements or pages. So much is this the case that where rapid passage work is confined to one part, and the movement is reneated this movement is sometimes written out ouce in the part having the rapid notes and marked with repeatdots, and written fusice in the simpler part and not repeated. Otherwise the notes in the simpler part would look absurdly "few and far between, When a mistake has been made and a re-start is nee

essary, this should be done at the neurost natural division in the music—the beginning of a pittuse, period or movement. The first measure on the page does not time would be lost in going back to this point. Yet, for the reasons shown, finding the measure on one page which corresponds to a given measure on the other is not the purpose of this article is to point out one or two factors which will greatly facilitate the process.

Where there are repeat dots in one part and not in another, the best way will generally be to count the measures. In other cases the corresponding measures wil. generally be in approximately the same part of the page. The more similar in character the two parts are, the nearer, of course, this approximation will be. Having determined the district, as one may call it, in which the measure needed is likely to be found, the next thing is to discover elements in common between Printo and The most important of these is harmony. Clearly, in whatsoever else simultaneous measures may differ, they must have the same chordal basis. To profit from this, of course, requires some knowledge of the theory of music; and incidentally this fact stresses the essentially practical value of studying harmonicsan advantage young students are sometimes slow to realize. Having relected a measure in the part having the main theme (most likely the Primo) and determined on what chord it is formed, a measure having the same chard must be found in the other part.

The second factor lies in indications of changes in the These are as certain as a common harmonic For there cannot be a rollentando, occelerando, a piu mosso or meno mosso; a ritardondo or pouse, in one part without there also being one in the same measure in the other. Nevertheless a knowledge of these terms is not an effective substitute for a knowledge of harmony. For time, directions are by no means invaria bly present, whereas harmony always is. To the intelli-

gent student even an unaccompanied melody generally aggests a chord or chords. Directions for a change of tone are not quite so reliable, since one part might change in this respect with out the other doing so. This, however, is unusual. In the vast majority of cases a dynamic change will occur simultaneously in both parts. It would be little good for one performer to play crescende or diminsende if the other maintained a uniform tone. But it must not be assumed that the new tone-quality required will already be the same for both players. A theme played forte in one part may be accompanied by a passage played pisso in the other. The same remark applies to directions in regard to touch; a legato melody may have a stoccolo accompaniment. On the other hand style in the nature of the case applies to a passage or movement as a whole, and directions relative to this will almost invariably bt

given to both performers. It would be impossible to render a passage strepitozo and tranquillo at the same If these few and simple points be borne in mind, it will rarely be necessary to go through the clumy and tedious process of counting the measures.

Thought Starters By Louis G. Heinze

The imployment of the pedal is often indicated very carelessly; its use can be determined only by careful

To give the pupil a poor piano for practice is the same as if you gave a child who begins to write poor

The pedal is not a foot rest. It must not be used to cover careless playing.

When you play, do so as if a professional were listed ing to you,

A cheap or worn out plane, for a beginner, especially

is an absurdity. The better the plane, the more value

Do not practice a piece as a whole until you have picked out all the difficult passages and mastered them.

The gymnast and athlete exercise the members of his body by preliminary exercises. The plane part should do likewise, saving time by getting into conduction.

It is better to play an easy piece well than a piece It is better to play an easy piece well than a piece stepping stones. Advance is to be made by exercists Etudes, and so cat; the mices to be made by exercists stepping stones, everywhere is to be make by a Einden and so ca; the piece, to show progress

"Jane is very forpilar in America, but I don't this that it is flayed more there than it is in England. A form the white described face as the black man's recognition the white man." I think is the black man's recognition. aron the white man, I think it is quite a good destriction." Man Hamman

Chopin's Preludes as Interpreted by Liszt

Compiled by SIDNEY SILBER Dean of The Sherwood Music School, Chicago

HOPIN wrote most of his Preludes, Op. 28, of which there are twenty-four, during the win-ter of 1838, on the Island of Majorca, whither he retired with George Sand (Mme. Dudevant) and her son Maurice, whose acquaintance he had mad in Paris in the preceding year. They were composed in a Carthusian monastery situated on the outskirts of the town. Rubinstein has designated these incomparable and unique pieces "the very pearls of Chopin's works, while Schumann characterized them as "esnons buried

in flowers." George Sand wrote a book covering this sojourn, entitled "A winter in Majorca," in which she called her lover "a detestable invalid." Despite the fact that the discomforts were well-nigh unbearable, for the climate and the strongers fretted him exceedingly, and despite the fact that Chopin suffered numerous hemorrhages, he still found time and inspiration to give to the world these veritable soms which constitute auto-biographical

music in the truest sense of the term. It was Liszt's custom to stimulate the imagination of his pupils by giving them mental concepts of the works which they tried to interpret. In addition, since his powers of mimicry were irresistible, he even enacted portions of musical works, while scated at the piano.
One of his well-known pupils, Jose Vianna da Motta,
tells us the following story: "While playing the E major
portion of his minth Rhapsody, Lisat represented a diabetween a young lady and an elderly gentleman, in which the lady invited the gentleman to a dance, with all of her powers of sweet coquetry. The latter, how-ever, always pleasantly declined." On another occasion, List imitated an on-coming storm in one of the variations of the Tarantella from the opera "La Muette de Portici," showing how the gathering clouds are perceived how the people buttoned up their coats, until finally, the

downpour of rain caused them to withdraw to shelter. Chopin's Preindes may be termed confessions of a lofty soul, wrought under the most conflicting events of lefty sout, wrought under the most conflicting events of his much-troubled life, due, in greatest part, to his in-curable malady, tuberculosis. We are indebted to one Laura Rappold-Kahrer, a pupil of Lisat, for the main items of the following analyzes. They have more than anceolosis value, as they are re-inforced by the state-ments of two of Chopin's pupils—Wilhelm von Lenz and Mme. de Kalergis.

NO. 1. REUNION

A picture of intense joy, portraying a reconciliation after a serious depression of spirits. In the stretto measure (17), this joy becomes well-nigh precipitous, finally finding a proper equilibrium. The quiet and beautified mood is represented by the tied C measures (29 to 32,

NO. 2. FOREBODING OF DEATH This Prelade, like its tonality, is very indefinite and somewhat ambiguous. It begins in E minor, leads to G, then to B, whence it loses itself to A. The moods though changing quickly, always return to one and the same leading thought—to the dreary sounds of ap-proaching death. The two-roiced accompaniment and always be played with a heavy legato touch. In the right hand is portrayed the inexerable voice of Death, which at times vacillates, thus losing some of its insistence. The grim spectre, however, is not quite a hand—the saviour of the kenely one. It was, after all, only an illusion! This is inferred from the questioning conclusion.

NO. 3 A FLOWER THOU SEEMEST TO ME (Du Bist Wie Eine Blume)

A guardian angel hovers unsteadily through the open window over a skeeping infant, weispering in its ears the words of Heine's immortal poem. The words "Be-tend, date Gott Dich erhalte, to rein, to schoen, to hold" (Praying that God may keep thee, so pure, so beautiful, so sweet), are clearly recognizable (measures 16 to 26). At the conclusion, the angel vanishts

NO. 4. A FIT OF SUFFOCATION

Here is most vividly portrayed one of those attacks with which Chopen had so often to contend. In the left hand part we hear the heavy breathing while in the right hand expression is given to his complainings. In measure 12. he turns over in bed. His anguish increases steadily, until, at the stretto (measure 16), he sighs aloud. His pulse beats increasingly fast. He is nigh unto suffocating. The heartbeat grows slower by degrees, until, at the chord of the second (measure 23), it stops apparently. The concluding chords, however, indicate that the patient has again fallen asleen.

NO. 5. DOUBT-UNCERTAINTY

The tones B and B flat represent respectively the words "yes" and "no." They alternate with one another. In this manner the Prelude wends its way to the close, in which displeasure and obstinacy vie with one another.

NO. 6. LITTLE BELL FOR THE DEAD

In the right hand the little bell is represented as tolling. It is to be played without any rubato whatsoever and, according to Liszt's conception, without any emotion, since it tells for all alike, without sympathy or mercy. In the left hand, the soul of the dead seems to wander about in the universe, until it finds its final haven in immortality. Toward the close we hear the little bell growing fainter and fainter, until only four very soft beats are audible.

NO. 7. POLISH DANSEUSE The dancer raises her little feet slightly from the ground and executes her dance with consummate grace and charming postures. It is, in fact, veritable poetry of motion, portrayed in sound.

NO. 8. DESPERATION

This number owes its inception to an authentic event in the life of the composer. It is also mentioned in Liszt's book on Chopin. According to the story, George Sand went out with her son Maurice, but did not return until the following day, owing to the fact that they had been surprised by a sudden storm. Chopin was filled with unspeakable fears and, when they did return, by played this Prelude for them, seeming as one entirely absent in the first, in fact, he did not even recognize them. The pallor of death was on his countenance. His feverish anxiety is expressed by the short notes which resolve themselves chromatically and enharmonically, while the thumb is the means of singing forth the wonderful melody which is characterized alife by its beauty and passionate appeal. Only at the conclusion (the F sharp portion, measure 29) does Chopin become himself again and la sees his loved one as in a vision, which is soon dispelled (F sharp minor), whereupon desperation again takes hold



OUNTY SHREE

NO. 9. VISION

Choose is convinced that he cannot write any more music and attempts to locate the spot in his brain where new thoughts are conceived. In order to do this, he splits his skull in twain. It is imperative to differentiate sharply between the sixteenth and thirty-second notes. In the third and fourth measures the trill in the left hand represents the blood trickling. The master is desperate not to find anything (measure 5). The blows of the hammer grow more and more intense, until at the A flat portion (measure 7) he succeeds in discovering his lost power. Calmed thereby, he puts the parts together again and closes in satisfied mood

NO. 10. MOTH

A most flies about in the room. Suddenly (the sus-tained G sharp, measure 3) it has concealed itself. The wings quiver lightly. At the next instant the most flies about again, only to disappear into the durkness. Only its wings are now discurnible (trills in the left hand). This transpires several times until finally, as the moth again ouivers, the little disturber of the peace is made away with. It quivers a bit more and finally expires,

NO. 11. DRAGON-FLY

A dragon-fly encircles a pond, flies toward the center and returns, darting hither and thither, until it finally sinks into the water,

NO. 12. DUEL

Chopin was very jealous of George Sand, who gave him all reason for so being. Here we have another one of those scenes in which the duelists attack one another. Compare, for example, the groups of two notes in the right hand in ascending motion, which denirt the encounter of the combatants who withdraw a few naces after a bit. At the fortissimo (measure 21) the clashing of shields is plainly audible. The opponents take better aim, swords flash (short chords in the left hand). Choole is wounded. Help comes to him (eighth notes in the right hand). Confusion arises. The wounded one is carried away.

NO. 13. LOSS

Chopin is ailing. He cannot see the loved one whom he deems lost to him forever. She loves him no more. He feels it distinctly and his unspeakable pain is vented in music. Every tone expresses his mood and they recur again and again. In the D-sharp minor portion, we find the memory of the cast, now in the upper voice and again in the lower voice, while the sustained tones of the right hand seem to hold fast the happy past. In the last two measures before the tempo prime are heard the groons and suppressed sighs over his great loss, while in the tempo primo resignation takes possession his afflicted

NO. 14. FEAR

At this time of Chopin's life his soul was harassed by many shocks that he became increasingly a victim of dire hallucinations. At rwilight, seated at the piane, he seemed to feel the ghosts pursuing him. His fears grew space. There was a hammering in his inner being. He even believed that he heard this hammering from with-out. This umasual prelude is suffused with the expression of his great fears and anxieties.

NO. 15. RAINDROP

The tones on A flat, which are later changed enharmonically to G sharp, are to be played, according to Lizzt most evenly, from the standpoints of both rhytim and dynamics; for raindrops are uniform as to size. Only the melody is to express soul-full-ness. The mood of the second part is quiet, even though there is the sultriness preceding the storm. The wind is heard in the fire-place (C sharp minor part). The storm draws nigh, lightning flashes. There is a peal of thunder, the lightning strikes. (E major portion), while the rain now falls in torrents The sky again darkens, lightning and thunder alternats and the rain comes through sundry crevices the ceiling. It is heard coming through holes in the roof. The ang. It is need coming through north as the root.

The first melody is again heard. Finally, the dropping cesses altogether. Chopin, with canelle in hand, looke whether the rain is still falling. In his dreams he seems Page 180

NO. 16. HELL

The jaws of Hell open up. A bevy of noisy devils amp out, pushing one another with vigorous strokes. By and by, they return into the awful abyss. At the stretto there is a general scuffle, as if all wanted to desound simultaneously. Finally, only one of the imps re-appears. All of a sudden (B flat major) he jumps into the air with a rushing poise and falls again; the others follow suit and then all together enter the nether world. The jaws of Hell close upon the scene.

NO. 17. SCENE AT THE NOTRE-DAME SOUARE IN PARIS

A moonlight scene, in which two lovers are interrupted by the striking of the bell in the church tower opposite. Mysterious whisperings are heard at an open window, first softly, then louder and louder, with increasing intensity. Finally, very passionate expressions (fartizino portion in A flat). Mystery is now expressed. with its climax in E major, expressive of blissfulness and embraces (vibrating chords in E flat). Suddenly the bell is again heard. The pair awakens from out their intoxication and whisper again. Again the hell strikes. The whispering continues during the eleven strokes, after which only a last sigh is audible.

NO. 18. SUICIDE

An unfortunate person is seen climbing a high tower, in insure excitement. The precipice lies yawning at his feet. As he looks into the depths he is overcome by dizziness. Still he continues in his mad career. Now he has reached the tower (eighth notes). One sten, yet another-only four more remain; then comes the fall and his body is dashed to pieces (trill with figure). The spectators are awe-stricken and shadderingly turn away om the terrible sight. Two short chords and the tragedy is brought to a close.

NO. 19. INNER HAPPINESS

This prelude expresses utmost rapture. The expansion of harmonies in both hands, covering almost the entire keyboard, seem to symbolize the thought that hanniness knows no bounds. The horizon is spanned by consummate bliss. At the diminished chords, uncertainty suddealy prevails. The subject seems to have lost the thread and begins anew, only to remain in E flat. Here (piene) small doobts (C and C flat) are quieted. A final turning aside, which leads to A, to the original totality, expressing the feeling of blissfulness,

NO. 20. FUNERAL MARCH A funeral procession crosses through a park at night.

Now it disappears from view under the tree (prassessume), barely illuminated by the moon. The cortege turns around a corner. The figures are discernible as shadows on a wall, where they appear in magnified form. A large black spot now appears on the wall (C mmor chord). It is the coffee!

NO. 21. SUNDAY MORNING

People are seen going to church. Women, with their prayer-books and rosaries, followed by children and old The bells toll (G flat portion). Mass is now concluded and the congregation issues forth from the edifice (fortisrius). Finally, only a few stragglers ap-When all have left we seem to see the sextor

a cend the steps and then lock the huge portals, NO. 22. ILL-HUMOR

A forceful melody in the left band represents an individual, begans in the bass, impatiently pushing his way forward, while the right hand represents another person seeking to quiet him. The angry stamping of feet is

heard (fortissimo), which betomes more and more slam the doors in each other's faces. NO. 23. PLEASURE PARTY

A small boat all hedecked with flags, streamers and pennants waving in the light breeze, glides over the order waters. It glides on and on, until it is finally lost

NO. 24 STORM The left hand figures vividly portray an intense storm, while the right hand gives expression to a dramatic mo-

to bear the rain still dropping, though round about him distance are beard gloomy sounds (C minor portion). everything is at rest.

They draw matter and matter (D flat major). All of a sudden (A is the right lated), an electrical display illuminates the entire scene. The storm draws near until a cloudburst (chromatic scale descending) trans-Trees are uprosted, the thunder peaks, continues until the close. Everything is annihilated!

The "Hard" Piece!

By Mahel La Donere

In general, the fault is with the teacher when young pupils develop an antipathy toward the harder compositions. It is, in the main, because they do not understand works that require more effort on their part, rather than that the work is too difficult.

If a pupil is given a choice of two pieces, for instance the Bercener by Hijnsky, and the Alb Maid's Dream by I ablictor be will invertible choose the latter. Why? Decause he has something definite on which to work...the title appeals to his imagination and he can grasp the idea of what he is playing. But the Berevuse means nothing to him beyond a "unor name," if the teacher does not

explain its meaning. When assistance advanced work, it is just as easy to say, "John, I have a lovely piece waiting for you. In it you can imagine you are all alone beseath the stars, with the night singing a hillaby to you," as to say, "John, don't forget to bring the mency for your new piece. It

is a Bercenze." The first way will cause him to become curious about it-interested in it; and no matter how difficult the piece may be he will be easyer to play it, and he will go at it por as at a meaningless familie of notes, hard, because he does not understand them. In teaching the "William Tell Overture," especially to

boys, it would not take much time to explain first that William Tell is the same man he reads about at schoolthe man who had to shoot an apple off his little son's head. Only the opera involves more of the Swiss war, in which Tell plays an important part, and the overtone

is a suggestion of a Swiss storm. Or in teaching the Barcarolle from "Takes of Hoffman," explain that it is an imitation of a gondola song imitating the rocking of a bost and song by bostmen, and get him interested in the opera

Another thing in teaching music is to use variety in lessons. I have found this most profitable. It makes is easier for the pupil and more interesting for the teacher not stress it without some interlede of lighter study. If one time you assign a difficult piece, the next lesson sive a comparatively easy one; but, since most pupils dislike the idea of playing "easy music," choose something that

is not so light as to detract from their interest. Some good suggestions along this line are Fur Elise by Reethourn, Schumpon's Transacrei, The Shetherd Boy by Wilson, and The Mill in the Black Forest, by Eilenberg, sent a pleasant recreation from the regular fifth-grade

Another suggestion for the teacher in teaching these "hard pieces" is that she find out how and what the send plays at home among his friends. Does he regard "hard" piece as a mere composition to be played only for his lesson, and select something easy to play for It is noticeable, especially in young pupils, that they

A Beethoven sonata does not present so attractive a title for them as does "The Maiden's Prayer," And why? Simply because the tracker has not explained its meaning element to be displayed in teaching anything, and in convering it to the pupil weeks of effort are accomplished. The thing to do, then, is to get him interested, and to keep him interested, so that the "hard" piece will lose its

Helps Along the Road

By E. Mendes

I cannot too strongly urge the use of these "day's where the work is of course done by the teacher with a very occasional treble note from the gratified posel Many of such "ducts" are of great value The advantages are the cultivation of

Strict time.

terror in its discovered heauty.

The True Chopin By Felix Borowski

caused much ink to flow from the pens of those who had been his friends. But did many really know the true Chopin? In the truest sense, did he have many friends? The answer to both queries must Gracious and sympathetic he was to many who were proud to call him by the name of "friend," but between himself and others an invisible wall of reserve shut out mexorably the essence of the master's soul. Nor was this unremarked by some of his col-leagues. "Ready to give everything," said Liszt, "Cho-

THE romantic life and death of Frederic Chorin

pin did not give himself. His most intimate acquaint ances did not penetrate into the sacred recess where, apart from the rest of his life, dwelt this secret spring of his soul-a recess so well concealed that one hardly suspected its existence." chopin, Niceks, who made a more exhaustive study of the composer's character than had been made before the compaser's character man had been made properly wrote: "Only after reading his letters to the few confidants to whom he freely gave his whole self do we know how little of himself he gave to the generality of his friends, whom he pays off with affectionateness and playfulness, and who, perhaps, never suspected, of only suspected, what lay beneath that smooth surface. This kind of reserve is a feature of Slavonic character which in Chopin's individuality was unusually devel-

But it is certain that if Chopin seldom unbesomed his emotions to his friends, he consistently poured them out on the keyboard of his piano. It was that instrument that was his confident, the recipient of all his secrets of joy and sorrow. "How often," he once wrote to Titus Woyciechowski, "do I tell my passo all that I should like to impart to you." So again when in a depressed condition during his sojourn in Vienna in 1830, Chopin wrote: "I must dress, appear with a cheerful countenance in the salons; but when I am again in my room I give vent to my feelings on the piane, to which, as my best friend in Vienna, I dis-close all my sufferings." There is a piano used by Chopin in the possession of the house of Pleyel, in Paris. What could it not tell of Chopin's experience of life, if only it could speak?

Slow Practice on Old Pieces

By Jane Fellows

ALTERNATE fast and slow practice is the best way with pieces which you have care learned. The fact that you have learned a piece well enough to play it up to metronome speed, is no reason why you should discontinue Continued fast practice causes your performance of

a composition to deteriorate. Mistakes creep in. The reason is that in fast practicing you cannot stop to think of every note and mark as you play them. As a result you are sure to become careless with the piece, and efforts in learning it will be practically wasted unless the old piece is practiced slowly as well as the new ones.

Resolves for the New Year By Sid G. Hedges

To master at least one book of studies which I can not play now.

To buy good music regularly, so that I obtain the nucleus of a library which shall be of use to me through

To place a regular order for Tug Erene, that I may keep abreast of musical progress. To do my best to fix up some ensemble playing with musical friends.

Not to waste much time playing unusic that will be dead in six months.

To work earnessly when I am practicing. To keep my instrument in good, clean condition.

To learn a few standard pieces, so that I can play them anywhere without music To do more sight-reading To read at least one book on the history of my in

stranged, and its music.

To hear any great solving who comes within reason able distance of my home. the measure or my mane.

To take particular notice of the orchestra when I go

to a theatre or picture show a theore or passage source.

To try to make others enthusiastic for music.

Some Inspirations of Composers

By W. I. HENDERSON

To BEGIN WITH, there is used; feedin talk stort the sources of compourer signatures, some of the unot beautiful marie the world beautiful marie the world.

Where did Moorar pet his nignitude for the "Jupider" sumplexes; which is bins was simply a prophosy in Corticated it "Jupider". Bentheran seats in C. sharp "Mootlaght" south. He words a seats in C. sharp "Mootlaght" south. He words a seats in C. sharp "Mootlaght" south. He words a seats in C. sharp "Mootlaght" south. He words a seats in C. sharp "Mootlaght" south. He words a seats in C. sharp "Mootlaght" is met a "Mootlaght" in the moon for included, "second Byron. There have been some interesting instances of Byron. There have been some interesting instances of the property of the first have been imprinted a great and an everyeigh, tell first have been imprinted a great and a veryeigh; tell first have been imprinted a great and a veryeigh; tell first have been imprinted a great and a veryeigh; tell first have been imprinted as great and a veryeigh; tell first have been imprinted as great and a veryeigh; tell first have been imprinted as great and a veryeigh; tell first have been imprinted as great and a veryeigh; tell first have been imprinted as great and a veryeigh; tell first have been imprinted as great and a veryeigh and first have been a property of the first have been a property of t

of all the us clear our minds of illusions.

The compose is not in most of what may be called the urgs of a fife experience to cause than to produce the urgs of a fife experience to cause than to produce the contract of th

Romantic Inspirations

RUT OF COURSE this practical and prosain view

Do of the working of the eventive faculty is not sit all pleasing to the typical music lover. He would rather contemplate a charming work such as Deems Taylar's Partial of a Lady' and indulge in intriguing speculation about the 'not impossible site who shall control my heart and me."

The father of modern music, John Schastian Bach,

The fasher of modern unite, John Scharinka Buch, livel about an unromancia a life as the mixed of one could well imagine. He found his distill imprintation in his religion. The several actings of the story of the Pastion are accepted by all munical matrices as the highest munical expertation of the religions emotion of united expertations of the religions amounted acceptation of the religions cannot be supported as a superant of the religion of the religions of the religions of the religions of the religions of the religion of the religion of composition impried by the profound priety of the religion of composition impried by the profound priety of the

When we turn to the most famous of open writers, we find outstelves in a westly deliveral atmosphere. Wagner indeed dealt with relation, but only as he found it enveraged in fable, legand and love stays. The three of "Tambhauser" is the lestle between pure and impore tow, for the earl of a man. The story of "Purvillar over, for the earl of a man. The story of "Purvillar other upon a similar base. "Lebengrain's foundations of the story are to prominent. It is when we come to Tritista and Isoloic" that we may fairly trace a consection between Wagner's personal life and embodiant.

exteriores and the NYL creates.

If the first will, Minn Planter, relabelly against his search after Ideals instead of agards; and it was only account after Ideals instead of agards; and it was only instead to the search after Ideals instead of a serious as essential to his content of the instead of a serious as one of the Ideal of Ideal of

der no smill deta to her; Hercel Berlin, whi lived a life quite at incree as Hercel Berlin, whi lived a life quite at incree as line arriphates in this tunnihous here for Housens in arriphates in this tunnihous here for Housens to the life of the life of the life of the life of the life fast such be a GO (John); and the ungestion bet under upon him was to deep in to be arready mainted and the upon him was to deep in to be arready mainted to a life of the life of the life of the life of the common and write my presister made about that place; lifeting himself discrete this every with "I did both reserve the fast remains that Herritath Standaco and the cert, the fast remains that Herritath Standaco and the Ashalosporum directing the discouling the decoupling of the lifeting the standaco of the lifeting the standaco and the standacoparate directing the standaco and the

THE PRACTICE of associating the creations of a celebrated composers with sources who have entered their lives is materal, but not always correct. With Scientess, for example, it not always correct. With Scientess, for example, it not always correct. With Scientess and the second of the second of

"If you cely knew how I feed—as though I had reached the lowest bough of the tree of heaven, and could here overhead in hours of sacred londiness songs, some of which I may yet reveal to those I love—you surely would not deay me an encouraging word." In 1839 he seemed to have found the loftiest utterance of his outile in the "Beaching-charakt," the C Mation

of his spirit in the "Faschingschwank," the C Major Employer the P Misor South and the "Kreislerians." But in 1840 his long buttle for Clara Wieck come to an end and a new medium of expression was needed. He wrote in that year more than 100 songs, in which the revelation of a soul is accomplished. Men the world over have recomined the universality of their message And yet there was still another sten to be taken. In 1841 he composed the B-flat and D Minor symphosics and the "Overture Scherro and Finale". He had married his Clara; and in the orchestra he might ery, "Now hath my soul elbow room." That we esteem Schamann's piano works and his best songs above his orchestral pieces does not affect the record that he himself sought at each step for a larger medium of expression. But at card step has a mager measure or expression posterity will doubtless find in the amazingly profound fasignt of "Franco Licke und Leben" and the "Delucrthe fullest disclosure of the soul of a genins inspired by a great love.

Mythical Stories

Some of the mythical stories of passionate impirations have been lately disseminated by that unaversal publishing agoncy, the sevent. Survives of the lives of great componers have been swores into calcularising romances in which a grain of fact has been asked to flavour a bizered of fection. Suthers in particular has been ander the physicship in lowe with the lady who mis-riod his sorm, "Who is Sylvida". Vogil the siteny, who made Schu-william of the story of the story



W. J. HENDERSON

bert's songs known, was also in love with her and carried off the prize, leaving the sorrowing composer to wander farth into the moonlight in search of new melodies.

Cladermately there seems sover to have been my Sylvia. Schuler's on little light but the realms of moderne was premise occasioned by his peak Collision to the control of t

The Eternal Ferminine

THIND there is the legend of Chopin and George Stude Of George and the Stude Of George corpelling that comes into the life of a nearity genits induces the thresh is now life of a nearity genits induces the thresh is now could have effected a redical shortests in the multi-all style of Chopat? We are infinited to thick that he would have fectors and probability more other than the student of th

There is no question that too much emphasis has tenals on the influence of the external fermities in the execsion of the control of the control of the control of the progress the molecurerata have officers been Bergyr originate the molecurerata have officers been Bergyr originate the molecurerata have officers been Bergyr originate of the control of the missaced acts of elaborations of the control of the missaced acts of elaborators of the control of the control of the control have among the monosimilar of Armen, the approach of how among the monosimilar of Armen, the approach of how among the monosimilar of Armen, the approach of how among the monosimilar of Armen, the approach of how and the control of the control of computers. Bytes and Victor Hings wrought upon the musical immediation of Bergers near powerfully than any occu-

constant, and to tent we over the associated of planned Victor Higgs Thermin' was acted in 1830 and his *Le Roi's Amuse" in 1831. All the heroes of Byron hed persoly structure across the stage of Barope. And but a breed on the stage of the

It is all the more interesting, therefore, to note that one of the most polite of all consmittents, the perfectly finished Mendelsevolm, bushing in the aumidine of a humdred fermale smiller and overling generally in the lay of luxury, was not only Anglicitod, but also quite domesticated in this impairation. In fact, he has left in subcasein erishmen of the impairation of his sinter's influence on the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the size of the control of the control of the control of the control of the size of the control of the control of the control of the control of the size of the control of the size of the control of the cont

"It is indeed true that no one who ever know my sitter can forget be through Hiefe; but what have now we, her herothers and sisters, best 1 And 1 more expecially, of whom she was every mounter present in her goods, and and love; her sympathy being my first hought in every the rights of her sisterly low, which under me feel all was sure to go well, for she was ever ready to take a full and loving stare in overprining that concerned my.

Lists was as much in the good graces of the baties as Mendelschein; and possibly that is why we find an direct evidence in his works of impiration from the divine sources of the Princess Wittgenstein or the Comites of Agoust. We do not even discrea a fairly and George Sand, with whom according to the Monte of the Comites of the Princess of the Prin

who believe that Lisar's compositions have more emo- Little Life Stories of the Great Masters

Frederic Chopin

(1810-1849)1. Q. When and where was Frederic Chopin born?
A. He was born February 22, 1810, at Zelazowa Wola, a swall village near Warsaw, Poland.

2. Q. Who were his parents?

4. His father, Nicholas Chopin, was a Frenchman and professor of French in the University of Warsaw.

His mather was a Polish lady.

3. Q. Who were Chopin's first teachers? A. Albert Zwing, a Bohemian, and Joseph Elmer, director of the Warsaw Conservatory.

4 O Was Choose considered an unusually talented piano player when he was a boy? A. Yes: he was called the "Second Mozart." He played a concerto by Gyrotostz, a friend of Mazart, when he was twelve years old. When only fourteen he played for the Coar Alexander and received a dismond

5. Q. Where did Chopin go on his first concert tour as a virtuoso pianist, and what compositions of his own did he slav?

A. In 1830, when Chopin was twenty years old, he gape two or three "Forewell" concerts in Warsaw, before starting on his first tour as a concert pinnist. He played his own "Concerto in E Minor" and the one in F Minor. 6. O. How did Chopin's teacher, Elsner, and the students of the Warsaw Conservatory honor Chopin when he left Poland for the last time?

A. They wayleid Chopin's coach and sang a cautate compared experially in his honor. They also gove him, They also gove him, it is said, a loving exp filled with the sail of his native land, sail which was dusted over the easket of Chopin when some years later he was buried in Paris.

7. Q. What famous German composers did Chopin eet in Leipsig when he visited that city in 1830? A. Robert Schumann and Felix Mendelssohn. Schumann was one of the first to make Chopin's extraordinary talent known to artistic Euraba

8 O. What fine tribute did Schumann pay to Chopin's A. In an article on the French-Polish tone painter, he commenced by saying, "Hats off, gentlemen, a genius." This article is one of the finest tributes ever paid to any

composer by a contemporary. 9. Q. What was the pen name of the French authoress who was Chopin's friend? A. George Sand, schom he met in 1837.

10. Q. Where did Chopin go in the hope of restoring his health; who accompanied him? A. To the Island of Majorca, in 1838; but his health was not benefited by the stay there. George Sand and

ker two children accompanied him. 11. Q. For what instrument did Chopin write? A. The piano. He wrote a few songs and some pieces for the piano with orchestral accompositions; but his

for the plane with ordering accompanion; out his greatest works were for finne solo.

12. Q. Name some of Chopin's music for plane.

13. The "Soundar," Bellinder," "Nocturnes," "Polonaies," "Marwhar," and "Preinded." He also wrote a "Transitelie" and a "Bercense."

13. Q. What is considered Chopin's greatest composition for piano?

A. The "Sounts in B-flut Minor, Op. 35." 14. Q. Give a short description of the "Sonata in A. The Sanata is founded upon an ancient Polish poem swritten by a once-prominent Polish poet. It has four more ments corresponding to the four cantos of the poem,

of which it is a musical translation. 15. Q. What did Chopin mean to express in his Balbides A. Chorin intended his Balludes to tell stories in tones. His four Ballades are founded on Polith porms written by the greatest of Polith poets, Adam Michiewics, 16, Q. Which of the four Balkades is the best known?

A. "Ballade No. 3, in A-flat, Op. 47," is the one most

17. O. Where and when did the Polonaise originate?

Patand, at one of the grana ceremonans univaring his coronation, a stately procession of the nobles of his court based before the monarch. The music accompanying this formal march your like first Polorniae.

tional force than Mendelssohn's. The recollection of the sudden outburst of Manfreds, By Mary M. Schmitz

Zanonis and Werthers, in the first flood of romantici brings with it the memory of the singular fact that the last of Von Bulow's three great B's of music, Bach, Beethoven and Brahms, was apparently a reactionary. The blood of the romantic movement had not grown cold when he began to give the world his noble works, and Lizzt for one welcomed him as a genuine romanti But one searches in vain in the records of his life and the pages of his scores for evidence that would justify the Virgilian exchanation, "Dux femina facti," or that any poet more universal than Tieck with his "Schoene Magellone" plucked at the heart strings of

this sober Israfel. Tchaikovsky's Unusual Inspiration

ONE WOULD BE pleased to trace in the alternately wild and tender compositions of Tchnikovsky the domination of some lofty woman soul; but his early and hasty marriage came nearer to wrecking his career than to helping it. The kindness of Mme, von Meck was not of the type called inspirational, but its practical results were the restoration of the composer to artistic power. One finds more clearly defined influences in the works of the younger Russians, but these influences are again mostly national and literary. Rimsky-Korsakov's "Scheherazade" tells fairy tales to an Arabian sultan who lived undoubtedly on the banks of the Volga; and in his other works the master shows clearly that he had absorbed the ideals of Pushkin. Prokofieff and Stravinsky betray a similar fondness for literary themes breathing the spirit of the age of fable, but pulsating with the blood of Russia.

It seems that, in the final analysis, we must reach the conclusion that concrete personal inspirations are not numerous in the history of musical composition writer has made no attempt to catalogue all that are known, since such a card indexing plan would have been unnecessary to his purpose. The broader survey of the field gives the better perspective. From it one learns that in many instances the true source of the composer's inspiration is the general trend of the artistic thought of his time. Literature has always borne musical fruit; and, while musicians sometimes explore unknown territory in search of new suggestions and occasionally find some such prize as the story of Istar and the resultant dance of the seven veils, it is oftener the writer of universal mastership who provides themes.

Shakespeare Adoration

All Europe has bent the knee of adoration before Shaloespeare; and in the music of all the leading me sical nations his name stands at the top of the list of authors who have fired the imaginations of composers. Inevitably such a tale as that of "Romeo and Julist" has appealed to those who have ignored the history of "Abelard and Heloise"; for after all Romeo was just a lover, whom all mankind would love, while Abelard was not half as much in love with Heloise as she was with him and was a great deal too much taken up with his remarkably dry scholasticism to arouse enthusiasm in a self-respecting Muse. Marbeth and Lear, Falstoff and Othello, Hawlet and

Ophelia have all been translated into melody. Howe in the end one rests just where he does in considering the other imaginative arts; for, like the poet, the mu sician seizes upon airy nothing and gives it a local habestront series by a many normal and gives by a some strains and a mane in the passionate phrases born of the sweet travail of his own soul. And that is now, as it was in the beginning, one of the seventy and seven mysteries of the seven arts.

Self-Test Questions on Mr. Henderson's Article 1. From what sources do the poet, pointer and composer

drosv their inspiration 2. In what did Back find his greatest inspiration?

3. What was the source of instiration of Mendelssohn's areat overture to "Midsummer Night's Dream?" 4. In what ways have the influences of the "eternal feminine" on composers been overestimated

5. What author stoneds at the top of the list of those who have "fred the imaginations" of composers?

"Chopin's music and style of performance partake of the same leading characteristics-refinement rather than vigor-subtle elaboration rather than simple comprehen siveness in composition-on elegant rapid touch rather compositions and playing appear to be the perfection of 18. Q. Which is considered by many to be Chopin's

greatest Polonnise? A. Op. 53 in A-flat. It expresses by its splendid marto be soon in Figure . It capter to a property of the learning the gorgeous armor, and the stately tread of the steel-dad heroes of ancient times. The second movement is a fine picture of the tramp of cavalry. 19. Q. What is meant by "Scherzo," a name applied to

four of Chopin's pieces for the piano? A. "Sherzo" means a composition in playful, jesting, humorous style. But Chopin's Schevzi are compositions of intense and passionate feeling. The one in B-Gal Miner is thought by many musicians to be his best, 20. Q. What are the Preludes of Chopin?

A. They are short, fragmentary tone sketches, con sisting of a ringle movement. They were nearly all written during his stay on the Island of Majorca, in the winter of 1838-39.

21. Q. Are the waltzes of Chopin real dance waltzes? A. No; they are idealized tone pictures of the wolte and of ballroom scenes. The "Waltz in Affat, Op. 42," 22. Q. What does "Nocturne" mean?

A. A composition expressing a quiet, dreamy, pensity night mood. nade," a real or imaginary night song of love. Chopin torote many of his pactic poems in this style. 23. Q. Describe Chopin's personal appearance

A. Chopin was a small man with wavy hair of chestnt color, a nose with a decided erook, and hands and feet small and perfectly formed. He always dressed with care, in the frevailing mode.

24. Q. Where and when did Chopin die?

A. At Paris, in 1849.

Chopin Reflections

"It (the week before a recital) is a dreadful time for me. I do not like public life, but it is part of my pro-

"Really, if I were more silly than I am, I might imagine myself a finished artist; but I feel daily how much I still have to learn,

"In a good mechanism the aim is not to play every thing with an equal sound, but to acquire a beautiful quality of touch and a perfect shading.

"I am not at all fit for giving concerts; the crowd intimidates me; its breath suffocates me; I feel paralyzed

by its strange look, and the sea of unknown faces makes

Chopin in His Last Years By Fellx Borowski

N the latter days of Chopin's career he was naturally harassed in mind as well as body. Constitutionally highly-strong, his nerves were affected by the tubercular affection from which he died, as also by the noisy and irritating unconventionality of Mine. Sand's mode of life. But even then Chopin kept the placidity of temper which had distinguished him all his life. Only occasionally his impatience with a stupid pupil got the better of him and he would throw the music in the air or utter harsh and bitter words; but the first sign of distress on the part of the student would immediately banish the master's He had even days in which his old geniality would return and he would divert his friends with his mimiery and imitations of famous men

with me tunnery and unitations of famous men. This gift reproducing the characteristics of other people was very remarkable. Karasowski saturd this sine French arters. Bucano and Arter State S the French actors Bocage and Mme. Dorval declared that they had never seen anything to approach Chopin's that they rad never seen anything to approach Cooperations. He relates, too, that once, when Nowa-kowski winted Paris and begged Chopin to bring him belief. kowski visited Paris and begged Chopin to bring him-into touch with Kalkbremer, Liszt and Pixis, Chelst said, "That is unnecessary. Wait a moment and I will percent them to yos, for each separately." Then he sat-down to the piano and initiated I list to the He, aboying down to the piano and imitated Liesz to the life, playing down to the piano and material Lizzi to the lite, pos-in his style and mimicing all his movements. "Af-that," said Novakowski, "he imperoache Pixis." I next evening I wene to the theater with Chopin. Lite, his, how, for a above time, and transition to the lite. next evening I were to the theater with Chopsin. Its left his box or abort time and turning 'round I saw also need the about the same of the same of the about the same of the same of the same of the same also need the same of the same Pixes menter in a swap chopin and I justing chapped him on the shoulder, exclaiming: leave off you My neighbor was quite flabbergasted by such inimicry: aly neighbor was quite flabbergarted by such familiarity on the part of a total stranger, but fortunately at that moment Chopin returned to the box and we had a hearty laugh over the contical misratum?

Can Expressive Playing Be Taught?

By the Eminent American Composer, Planist, Teacher

ARTHUR FOOTE

O ONE who has lived through the developments of the nast fifty yea can be unaware of the greater intelligence and thoroughness that have been brought to bear in the teaching of piano technic. Much that was formerly guess has been defined and standardized.

Among the conspicuous gains are: (1) Abandonment of the former idea that everything in the nature of finger work must be done exclusively by the fingers, with inneldes flattened and the hand consequently rigid, the arm being not considered at all as a factor, and the principles of relaxation not

being realized. (2) A general understanding of the pedals.
(3) The employment of rhythmical devices in technical work, in exercises, seales

and arpeggios (4) The use of modulation in exercises. Teachers owe much to William Mason and Isidor Philipp as to (3) and to Tausig

While no more exacting technical demands are made to-day than by, for example, the On 106 of Boethoven and the earlier pieces of Liszt (written a century ago), the aver-

age of playing is now very much higher than formerly. What then was unusual is to-day simply taken for granted with a player of any rank at all. On the musical side there also has been a gain, artistic

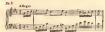
races, with technical excellence as a matter of course. No longer are we satisfied with the latter without lovely touch and sensitive phrasing.

Teaching Expression

RUT whether, in the average teaching of the usual pupil, sufficient attention is paid to the musical side is another matter altogether. There is a too common idea that "expression" cannot be taught to any considerable extent-that it is a beaven-sent gift which some have, but most do not

Now, while it is true that supreme beauty in playing depends finally upon individual sensitiveness and imagination, there still are certain basic principles that can be explained and taught to anyone. They enable even the average player to bring out the real music hidden away in the notes to a very satisfactory extent. In this article an attempt is made to define the most important points The following prerequisites for intelligent playing should he taken up with pupils before any discussion of the more subtle factors of phrasing, dynamics and elasticity:

(1) The pupil must know how to choose a rate of speed reasonably near to that desired by the composer (a thing as to which most of them have no idea at all). To this end the teacher generally has to supplement the inadequate and sometimes misleading indications of the printed music. To illustrate by a queer example, in the familiar Sonate Pathétique every movement is written in notes whose values, as to length, give a wrong idea to the inexperienced player. Might if not be clearer if the notes of the Grave were eighths instead of sixteenths; of the following Allegro, quarters where they are halves; of the Adagro, eighths where they are sixteenths; and of the Fondo, sixteenths where they are eighths?



Unluckily, also, the very terms Allegro, and so forth, are inexact and largely relative. They are fair indica-tions as far as they go, however, and pupils should be well acquainted with their meaning (for example, the difference between Allegra and Allegretto, between Audante and Adagio). The metronome is useful for learnto be guided, it is well to know how to find approx mately the speed indicated by figures without its aid.



MR. ARTHUR FOOTE

number of notes of the kind specified (halves, quarters, and so on) that are to be played to the minute. How fast the transo is can be ascertained by counting (aloud) while watching the second hand of a watch in its revolution during a minute; after a few trials one learns to acquire a fairly correct idea of what various figures indicate (60, 90, 120, 160, and so on). It is a help also to associate certain familiar musical themes with their appropriate figures (for example, the first theme of Becthoren, Op. 10, No. 3, with = 88-96). We also sometimes find an indication (), without a figure, this being intended to show merely the mit by which we recken, exact speed not being specified. If the unit, for example, is 1 (C), we naturally think of one that moves faster than would | (C)

(2) Then, as to exactness regarding values of notes, dynamic and other marks, we must never be weary in demanding this from pupils. The feeling of the following is speaked by a 64th note instead of the 32nd which



Pupils most be made to realize that costs are unite as important as notes, as in the slow movement of Beethoven, Op. 71; that rhythm depends upon an accurate observance of the values of both notes and rests. We too often hear such a performance as the following (Schrbert, Moment Musical, Op. 94, No. 2).

An innate fine feeling for rhytlum is one of the rarest things, being found less often than talent as to technic or sensitiveness in feeling for touch. Even teachers are apt to pay insufficient attention to rhythmical exact It is sometimes well to train purils as to this point lo vercies like the following:

Compare this with the printed text,

ADDODING DOLL INDO #mniphiphiphiphiphi

A point seldom appreciated by pupils is that a dynamic mark (p. f, or eres.) holds good until changed by the next one. Cresecurlo, for example, means that we are to be playing at that moment with the degree of nower indicated by the last mark, and at this point to begin to play londer gradually until the climax is reached. A crescrate in a passage hitherto pizzo does not mean forte at that point, but later. In other words, we must be careful that at a erescende we approach it softly enough, at a diminicule loudly enough. The case is similar with ritardando and accelerando; the natural instinct is to make these effects abruptly, instead of gradually.

Have your pupil realize that tokile ploying that is occurate may possess no other value it is the material out of which musical playing not possibly be musical.

(3) Since pedal marking is always insufficient and inexact, seklom being really accurate, pupils must understand the principles on which correct use of the pedals is based. They also should be trained to use their

ears as well as eyes, and to listen, thereby gaining independent judgment. Never let them think of the damper pedal as the "loud" pedal. Teach them the various ways in which the soft nedal is used (a point senerally nealected). The use of the damper nedal may well begin very early. There are not a few places in the Beethoven little Sonatas, Op. 49, where it is desirable; while the young pupil will learn a good deal through an explanation of why at these places it is wanted, but not at others (as not in scale passages) What has been said up to here being a prerequisite for decent playing, the more subtle and difficult matters of

accent, phrasing and dynamics are now to be discussed. (4) Pupils must be taught the general principles of accent and phrasing, and acquire the musical feeling as well, that tells us, for instance, as to the beginnings and endings of plurases. For, unluckily, they cannot depend upon what is printed, so-called phrasing being nearly always slovenly and inaccurate, and consisting merely of a collection of siers that are meaningless (except so far as indicating legato), through the earcless habits of com-

It would be better and more practical if slurs were written so as to show the sense of the passage. In the following, from Schutt's familiar A la bien, Almee.

848 JALLIJA ALLIJAJA FOR TITORIOTITA rather than as they appear in the printed page

& July Harry The Persons

Pupils often acquire two vicious habits from early instruction: those of (1) taking away the hand from the keys at the end of slurs (thus breaking phrases into meaningless fragments) and (2) habitually accenting the beginnings of slurs.

While phrase construction is often perfectly obvious (as in the familiar Bach Loure, the Haydn Variatious in F minor, the Sibelius Romance in D flat major), it may often be far from clear, our only guide being a sensitive musical feeling, as in Schumann's Des Abeuds, Brahms' Internesses, Op. 119, No. 1.

A good preparatory study is to play soprano and base only of, for example, the Musiclessohn Songe Without Words (Nos. 1, 9, 14, 19, 25, 30), for the natural phrasing in these is clear, the pupil also being brought to

realize that the vital things are the voice which has the melody (usually the sorrano), and the bass, which tells us as to the harmony; while the rest is, as it were filling in. For more advanced training nothing is so helpful as polyphonic playing (as the Well-Tempered Clarichord), a preparation for this bring the two-voice Inventions, and certain movements of the Bach Suites and Portitor (the French Suites, especially as to the imitation of one voice by another, the Air of No. 2 and the Allemende of No. 3; and of the Partitas the Prelade of No. 1, the Fantosic of No. 3). The pupil will be interested and instructed by being shown how frequently polyphony is present in music of a very different type, melodies also occurring often in voices other than the sourano, while they may be also used in an imitating way among the different parts (alto, tenor, bass), as in Schumann's Trainmerei, N'achatisch, Op. 23, No. 4; Tschaikowski, Meditation, Op. 72.

Now, white understanding of the construction of of bloving expressively as to decoming and the clinia difications in tempo needed at certain points (which however, are never to be carried to the extent of riterdoude or accelerance). This latter is one of the subtle things in expressive playing. The following, for in-stance, would be intolerable if played in strict metronomic time (try it so once, and see), or with the emphasis



The pupil must understand that in all phrases there are natural and right access; that in double rhythm the accent will be normally on the first best of the measure, and especially that a phrase beginning with the up beat does not accent the latter (as in Beethoven, On. 2, No. 1, first movement). A similar thing is true of triple rhythm; but how often do teachers hear phrases played as the following from Schubert, Op. 142, No. 2:

the next from Chopin's Prelude, No. 7:

Understanding of the construction (and hence accentuation) of long phrases is often made difficult by (1) their being broken up by a lot of meaningless slars, or (2) by their having been made more convenient for reading by a series of short bar-divisions. The Chopin Scher-20, Op. 39, for example, would be easier to understand as to this point if written as follows, though harder to read

There is one factor in expressive playing the most subtle of all and hard to define to pupils. While the piano has its own peculiar advantages over other instruments, it does not lend itself so readily to expressive playing as do those for strings and some of the wind ones (as the clarinet). The piano is a percussive instrument, and its tones made by putting the strings into vibration always begin to diminish as soon as made-they die as they are born, so that we are unable either to pro We can never get a crescende out of a single tone (as can the violin), but must obtain it by treating a group of tones rightly.

In piano playing we really inmitate the manner of expressive playing shown us by the voice, and by stringed or wind instruments. For the first natural expression of munic was in singing, and soon afterwards by the simple early stringed and wind instruments, those of the piano type coming thousands of years later.

Now, how should plarages be played as to dynamics? To take a lesson from the voice or wind instruments, we find that the breath, which causes the tone is not effective with its full force at the herimone of a abrase for obvious reasons also diminishing in nower towards the At to stringed instruments, we observe (unless there be some indication in the music to the contrary). that the player will instinctively bear down barder with the bow somewhere in the middle of a phrase, practically always diminishing at the end. We see, then, that in the beginnings and endings there is rarely as much tone as in the middle. Phrases also are seldem herrird in the beginnings and endings, and we may fairly say that these are generally to be played deliberately. So we can sum it up as follows: The named blooms is in the form of a - beginning and ending with trees clight deliberation

This, however, should be qualified by the statement that very often in ascending with a melody, or even in a scale passage, we shall feel an instinctive erescende, and in descending a diminwendo. For instance, Arensky, Prés de la Mer: Chosin, Nac. turne, Op. 32, No. 1; Beethoven, Allegretto, from Op. 14,

Day of the self or other treation the Chopin Nocturne, Op. 32, No. 1: P+ 13

Character distribution and and Beethoven, Allegretto, from Op. 14, No. 1:

(5) A special point is as to imitation and repetition of phrases These present two quite different problems. A phrase, to be a real imitation made by a different voice, must clearly be played in the same manner as is that which it comes, while one repeated in the same mainer as is

will naturally be varied in treatment at its repetition, to avoid monotony. The imitating voice in Schumann, Op. 23, No. 4, sings practically the same expressive way as does that which it imitates,



A remarkable study of this point is furnished by the Bach two-voice Inventions, in which not only dynamics, but also staccate and legate are to be imitated. The following is one of several ways in which such a piece may

Etefteeter Again, turning to that exhaustless treasury, the Well-

Again, turning to that extensions measury, one reof fugues should be consistent as to the manner of playing imitations. For example, we may conceive the sub ing meations. For example, we may concerse use ject of Vol. 1, No. 2, in any of the following ways: but whichever way we choose, ought to play it in the same masser at its every reappearance in the different

Street Particulary 17 المان و المن المن الني الني الني الني

When, however, a short phrase is repealed in the ann When, however, a snort purase is repeated in the sur-spice, our solution of the problem must be exactly the opposite; in other words, variety should be our aim. opposite; in other words, variety should be our annu-this it is obvious that the repetition must not be played this it is ouvious that the repetition must not be pro-either faster or slower than its original, and that we are. therefore, restricted to either a dynamic or expressive difference. The dynamic change, partly no doubt from tradition, but also because of a natural musical feeling. tradition, the also occause of a natural musical records is usually made by playing the repetition a shade more softly, it being also probably more arrivering than that While such modifications in tempo and dynamics are

necessary, if mechanical and stupid playing are to be arcoided, common sense and good judgment as to them are equally desirable. The pupil must learn by degrees how to employ these means so that the minimum of ap parent effort shall produce the maximum result. test of an orchestra is its ability to carry through long passages in, say, a mp or mf, with the slightest possible modification in tone; so with piano playing—the many is most artistic when we can hardly detect the exact point at which, for example, a crescendo or ritardando begins or ends. The pupil, however, obviously must begins or engs. The pupil, nowever, ouvsously begin with a fittle exaggeration, learning later to be adroit and more reticent. After all, experience is the best teacher, and her leasons are learned little by little. All that comes under the general name of touch is an other part of expressive playing, but the question as to how it enters as a factor, to what extent, in what sorts of music (in melodic playing, as compared with that in which passage work predominates), all this is too com-

prehensive a matter to be discussed at the end of an The following books are good reading: Wirek, "Placo and Song"; Venable, "The Interpretation of Plano Mu-sic"; Spalding, "Music, An Art and a Language"; Have-

sic; patenng, auste, An Art and a Language res-tition. "Principles of Expression in Piano Playing."

Christiani. "Principles of Expression in Piano Playing."

Principles of Expression in Piano Playing. Gorno, "Material for the Study of the Pianoforte Ped-"Material for the Study of the Planotorie Reisseke, "The Brethoven Planoforte Sonatas olt", Reinsehe, "The Brethoven Planoforte Sonalas", Dasef Hofmans, "Plano Playing, With Questions As-sweed", Prosekla Toylor, Technique and Expression in Piano Playing"; Matthay, "The Act of Touch."

Teach Children to Compose By Mrs. W. B. Builey

"Musse," wrote Carlyle, "is well said to be the speech of the lingels;" and while this is a great idea and seems wonderfully true, why not teach children to talk in the hnguage? by not teach children as much as possible about the

actual construction of such speech? Teaching children to compose their own simple little sees is a very effective device for securing more interest in all the technical dentits of masse. Drill work in senter, knowledge of half-steps in tones, keys, and, in fact, all the study that is usually so much dreaded as a sort of drudgery, becomes much more interesting to the pupil when in his own attempts at composition he sees the need

of that very drudgery I know a teacher who gives her music pupils simple drills in composition as a further incentive to dictation. It proves the need of being able to place correctly on the staff a musical tone one hears.

For the first few lessons in composition the teacher ust do most of the work herself. But it is worth all the instial trouble to see how the pupile work at it and

delight in it, and how they grow in independence of construction and appreciation of many musical values which would otherwise he necrely words to them. To begin composition work with a very young pupil

To begun composition work with a very young people first take two simple, strongly rhyslimical lines of any poetry with which the child is familiar, and have him the child in poetry was words like he thinks they would sound pretty sing the worse need me tunners they would sound present Most young children will do this at once; but, for a few more timid ones, the teacher may have to say something the this: Well, I think it would sound nice like this She then sings it for him. Then they both go to the She then sings it not man, then they noth go or -piano and locate all the tones their voices used in the

The teacher then plays each note while the pupil puts them on the grand staff shove the written words. Then them on the grants some shore the wraten we they work out the rhythm of the composition In a short time the pupil can do it all by himself, even

In a sure unite one puper can no it all by himself, con-to writing down the notes without seeing which ones of tractics volumes to the poster.

It is easy to go from this to written compositions without words.

The Music of Ireland

An Interview Secured Expressly for THE ETUDE with

AGNES CLUNE OUINLAN

"Moore Has a Wonderful Latch-Key that Opens the Hearts of All Irish People"

Miss Agnes Clune Quinlan was born in Limerick, Ireland. Her first studies in music commenced in Limerich with local teachers. At an early age she entered the Royal Academy of Music, of London, studying piano and composition.

Coming to America later in life she studied with Constantine von Sternberg. Miss Quinlan is a highly successful pianist, lecturer, composer and teacher. She has played many important engagements, including performances with the Philadelphia Orchestra and other important organizations. One of Miss Quinlan's compositions appears in The Etude for this month. It is an idealised interpretation of an Irish folk-tune, with all the charm native to this music.

F ALL the nations and races existing in modern times, there are few that can trace their lineage with such positive directness, as can the Irish, However obscured may have been the early history of the land, the hard-historians of the country told of the Phoenician colonies and list of kings, which,

whether fabulous or not, point to a very remote beginning. "John McCormack says, Treland was singing when the breath of history first parted the mists about her coasts. All down through the ages she has sung, whether on the battlefield amid the elangor of arms, in the quiet cakin where the wandering bard tuned his harp to gentler lays, or out among the hills under the stars when the shepherd voiced the wonder of the heavens or the yearn-

ings of the beart "The language of the country itself identifies it with the great Keltic race which in the early times spread all over Western Europe; and from these very early times music became an indissoluble part of Irish life and Irish history. The early bards, who were also, for the most part, unsicians, were called 'fileas' or 'philosophers. Even Caesar credited the early Druids, who inhabited Ireland, with being learned. It is literally impossible to and the first roots of song in Ireland, because the Irish always sang and always dusced, and music was as much

Early as Teachers

"As long ago as the Seventh century, there were Irish teachers of music, holding the highest rank as specialists in the schools of England and on the continent. The popular instrument may have been bagpipe; but, in the educated classes, musical art was demonstrated largely through their famous skill upon the harp

"At first, the Irish scale consisted of five notes. It was a pentatonic scale (the pentatonic scale is merely that of the five black keys on the piznoforte, starting with F sharp. It is similar to our Major scale, without the fourth or seventh degree, resembling in some ways the Oriental scale.) Then a sixth note was added and a seventh. In Trinity College, Dublin, there was a harp that was said to have been pk.yed by Brian Born. This harp had thirty strings.

There is also preserved the famous Dallway harp, made in 1621, or one year after the landing of the Pilgrims in America. This harp had fifty-two strings.

"As in Russia and in Spain, occupational songs are a great part of the life of the Irish people. In all of their different crafts, in the field and in the cottage, they take it upon themselves to sing and lighten what otherwise might have been thought hard service. In battle, the pipers marched at the head of the class and this led to the wonderfully spirited war songs. The last appearance of Irish pipers in buttle was in 1778, in the American War of Independence, in the corps formed by Lord Rawdon of New York. In 1720 football matches were provided with a paper who headed the contrading teams as they entered the field Whether spinning, weaving, ploughing, milking or blacksmithing, the workers saug at all times, when inspired to do so.

"One very striking feature of Irish music is the great beight and depth of its melodies, the range sometimes extending over two octaves. Sir Hubert H. Parry says that Irish folk music is probably the most human, most varied, most poetical in the world, and is particularly rich in tunes which imply considerable sympathetic sensitive-Renan wrote, 'The Irish sougs are emanations from on high, which falling drop by drop upon the soul, pass through it like memories of another world

Weeping (Goitree), Laughing (Gauntree), Sleeping (Soonfree)

HERE are three general classifications made of Irish music. The first is called Weeping Music. This has to do with what is known as Caoine, which is grosounced 'Keen' One frequently bears of the term, keening,' a peculiar English phonetic interpretation of the Gaelic original. The cuoiners were lamenters for the



MISS AGNES CLUNE QUINLAN

dead. When death comes to the cottage home, the old keeners get around the body and sit for hours singing these peculiar walls. The following approximates what a keener, known in the county of Cork, sings:

के मा जा में जा में जा लाक ल

និក្ខាបីបក្រសិស្សស្រាក្សាយក្ស

"These notes in themselves mean nothing, because the loceners take the very largest possible liberties in pitch and seem to sing around or away from the notes rather than on the notes themselves; singing around the pitch with ornamentations improvised for the occasion, "There are keeners belonging to various sections and

centies of Ireland. The keeners are in great demand at every death and poor indeed is the Irish inneral of an aged person in the rural districts that might be held with-

"Among other forms of weeping music is that of the emigrant leaving his native shore. The Irish heart is entgrant reaving ma matter some. The first heart is be from the little green Island. This feeling of ancestry comes down to the present and is evident, for instance, in such songs as 'The Minstrel's Song,' and 'The Minstrel' Boy to the War has Gont,' It is still manifest among the Irish descendants in America, and is forever represented in the popular songs of the mother type, such as 'Mother Machree' and 'The Little Gray Home in the West.' The grandchildren of Irish emigrants of the thirties and fortirs sing these songs as though they were still attached to the country their grandparents loved so dearly. These songs have a very human heart appeal and they have

reached out to still larger audiences and groups "The second classification is Laughing Music. Under this head are native dances that are of three kinds. These are marked by rhythms that are irresistible; that is, lively, spirited jigs, reels and boropipes. Their charm and fascination, fortunately, is being revealed in this day and they are being introduced in many compositions by mod-

"The iie, for instance, is always in a six rhythm, and the accents are very strongly marked. Those who have never seen an Irish jig danced by a real Irish dancer do not realize how great is the emphasis upon the leading

The reels are in four time. In the reel, the first and fifth notes of the scale are reiterated, time and again. "The horn-nine is also in Common time and has its own characteristic rhythm. The Irish feeling for rhythm The sound of music of a lively is decidedly racial. seen a pensant in Ireland dance out of time. They have an intuitive sense that seems to carry their fect with the sattern of the music. In fact, the Irish persont likes noth-

ing better than to take down the half-door of his cabin and listen to the tan of his hob-nailed shoes while some addler plays beside the glowing turf. "The third classification is Sleeping Music. Sleeping sengs are plaintive, voothing, and soft aims. They are literally things song at the cradle by nurses and mothers. A good example of the sleeping song is

St. D. DIE D. J. J. D. J. J. J.

"There are several thousand of these folk-airs in existence and doubtless others that have never been recorded These tunes are subject to enormous variation in different parts of Ireland, much as one experiences with the dialect For instance, the tunes as sung in Donegal would be sung in Limerick in another way. One of the significant things about the Irish love for music is the fact that the Irish flag is the one flag in the world in which a musical instru-ment is embodied. The golden barn on the field of groun is more representative of the Irish feeling for movie than might be suspected

"It is not generally known that there was an Irish Conservatory of Music in the Tenth century in Switzerland. conducted by Irish teachers, who were mostly monastic. This is believed to have been the first Conservatory in existence. It was established at Saint-Gall, because in those days it was very difficult to get to Ireland.

Irish Musical Influences

THE RELATION of Irish music to the world at I large is most striking. Very few people realize the influence of Irish massic upon art. literature and the drama. Of course everybody knows that in Floton's 'Martha' the famous old Irish tune, The Lant Rose of will find upon examination, has the characteristic of having no fourth degree.

It is not known, however, that one of Shakesnowre's eleast friends was Dowland, the Irish Intense of his day and one of the most famous Intenists of his time. It was he who gave Shakespeare advice upon music in his plays; and it is reported that there are only five of the Shakespearean plays in which the bard was not influenced in some way musically by the suggestions of Dowland. In fact in the Shukespearean plays, the following airs

Bonic Sweet Robin, sung by Ophelia in Hamlet. Come o'er the Boarne, Bessie, to Me, in King Lear, sung to Moore's Fairest, Put on a While. Whoop! Do me no Harm, sung in The Winter's Tale

and known as Paddy Whack. Light of Love, from Much Ado About Nothing. Yellow Stockings and Peg Rousey, sung in Twelfth

"In many of the plays of Shakespeare not only are affusions made to Irish music, but also in many of the plays traditional tunes of Ireland were sung. Shakespeare's interest in the Irish music was so strong that he often introduced these sougs between the acts, sung in the original Gaelic. When Coriolanus meets Agrippa he does so with the Irish greeting, Cood mile failte (a hundred thousand times welcome)

"Dowland went to Denmark, at the invitation of the King, to expand his art as a lutenest, and it was there that he is believed to have collected for his friend, Shakespeare, data that Shakespeare used in the writing of

Composers Use Irish Tunes

44 RISH tunes, have, of course, been appropriated with a very free hand by the composers of all nations; and Irish people take a pride in the way in which these melodies blossom and interpret so much of the soul of their home country, and have been employed for the joy of other nations. Here are a few instances of the indications of the appreciation of great composers for Irish music

Beethoven arranged twenty traditional Irish airs for the violin and piana. Handel introduced an Irish Jig into 'Acis and Galatea.' Haydn made use of the traditaxual Gaelic airs in some of his compositions. Berlioz (whose wife was the famous Irish beauty and actress, Henrietta Smithson), and also Mendelssohn, wrote Fantasias on Irish tunes. Among modern composers Perey Grainser, Cyril Scott and Fritz Kreisler, have used Irish airs in their compositions; and these appear on the programs of nearly all leading artists.

"One of Cyril Scott's most happy arrangements is that of 'The Wild Hills of Clare,' These very same hills, surrounding the town of Kilkee, can ed Burne-Jones, the great artist, to say that when he feared his artistic vigor was waning, he read Joyce's Celtie Romances, from which he received renewed inspiration and in consequence painted his Quern Marty which now hangs in the National Gallery of London. Tennyson, on one of his many visits to Kilker, wrote his beautiful poem, The Voyage of omas Moore visited America and was received at

the White House during the Jefferson administration Byron said of Moore, 'He is one of the few writers who will survive the age in which he deservedly flourished Moore, in a preface to one of his editions, wrote, 'I have always felt, in adapting words to an expressive air that I was bestowing upon it the gift of articulation and thus enabled it to speak to others all that was conveyed in its wordless eloquence to myself.' In this way Moore has made known the beautiful folk music of Irehard that otherwise might not have reached the people. In his editions of Moore's melodies, the title of the old air follows that of the poem. As examples: "The Harp that Once Through Tara's Halls," is sung to the time of Mary, My Trousare.

"'Has Sorrow My Young Days Shaded?' is to Sly "'Let Erin Remember,' is to The Red Fox.
"'The Meeting of the Waters,' is to Old Head of

"The Last Rose of Summer,' is to The Groves of

"'O, Believe Me, If All Those Endearing Young Charms, is to My Lodging Is on the Gold Ground, and which to the words of 'Harvard, Fair Harvard,' has been the college song of Harvard for over two hundred

"Music in its modern form was first recognized in Ireland with the coming of such composers as John Field (inventor of the Northear), William Wallace and Michael Balfe. Possibly the most distractive work was done by Field. Following them, some of the musicians of note, of Irish birth, have been Hamilton Harty, Charles Villiers Stanford and Victor Herbert (who

"There has grown up a real literature relating to the music of Ireland. Over ninety volumes have been published on the subject. Among those who wrote most extensively and interestingly may be mentioned Petrie, Benting, Joyce, Grattan Flood, Captain Francis O'Neill (now living in Chicago) and Redfern Mason (now liv-

ing in California).
"Of the carliest printed Irish dance, dated 1613, the only known copy is in the Metropolitan Museum of New York. The original manuscript of The Last Rose of Sugresser was offered at auction three years ago, in New York, and was bought for six hundred and twenty-five dollars, to be added to the treasures of a private

collector "A fit conclusion of this discussion of Irish music would be to quote a prophetic utterance from James Shirley's 'St. Patrick for Ireland'—a play produced for the first time at the Dublin Theatre (Werburgh Street) on St. Patrick's Day of 1639—all the more notable for having been written by a famous English dramatist of some three centuries ago:

Shall in a fair succession thrive, and grow Up the world's academy, and disperse, As the rich stream of human and divine knowledge, Clear streams to water foreign kingdoms; Which shall be proud to owe what they possess In learning to this great all-nursing Ireland."

Music Teachers' Organizations Honor Their Founder, the Late Theodore Presser THE ETUDE MUSIC MAGAZINE has been in receibt of

thousands of letters of sympathy and culogy, since the death of the founder, in October. It is a very thrilling experience for those who worked side by side with him for decades, to read these magnificent tributes. Of course it is impossible to print this great volume of correspondence. We do, however, take great honor in publishing here tributes that have come from two great Music Teacher Organizations, of which he was founder,

From the Music Teachers' National Association

(Resolution Introduced by Waldo S. Pratt) On Octobre 28, 1925, occurred the death of Theodore

Presser, in Philadelphia, where for more than forty years he had been noted as editor, publisher and philanthropist. His public career has elsewhere been described and enlogized. We of this Association cannot fail to add grateful recognition of his services to us. In 1876, Mr. Presser, then a teacher at the Ohio Wesleyan University, at Delaware, Ohio, was the animating spirit in that group of earnest men who or-ganized The Music Teachers' National Association at a meeting held on December 26th of that year at Delaware, he being chosen as the first Secretary. For several years thereafter, though not holding office, he continued influential in the early stages of our development. Later, when he removed first to Virginia and then to Philadelphia, and became absorbed in large business enterprises, he gradually came to have but a distant relation to our affairs. He was not forgotten by us, however; and in 1919, when the Association met Philadelohia, and when the sessions were enriched by his hospitality and his reminiscences, he was halled as "The Father of the Association," and made our one and only Henorary Life Member. We had hoped that be could share next year in our semi-centennial celebration. All who knew him will testify to the gracious kindliness of his nature, to his indefatigable industry and practical skill, and to the sympathy and liberality with which, in various ways, he sought both to encourage and support those seeking to enter the profession of muteaching, and to provide for the happiness and peace of those who had become veterans in that profession. Besides the useful periodical, THE ETUDE, by which he is best known, the numbered Presser Foundation, with its princely endowment, will stand as an enduring monument of his eagerness for service. He will long be re-membered in warm affection and high esteem by a multitude who have been benefited by his life and work.

(A Resolution Introduced by Carl W. Grimm) THE M. T. N. A. honors the memory of Theodore

Home; for his having single-handedly established the from his immense fortune, in order to secure it for A Tribute from the Philadelphia Music Teacher's Association

Theodore Presser BENEFACTOR "The Music Ceacher's Friend." Mr guidle meeting of the

Uhiladelphia Music Teacher's Association, held Becoming a 1825, the following Econdation must outbuilthed and manninguously adopted

1000000 The Secretary on homeology Circles Secretary Interest Patrices and Commerce President. Cheadore Hresser

Agree the subsequent and pulsary extension and quantity are in long hardware blacked and William through a good and and and in a condition the considerable and a good to the considerable and the condition of t where the former quantital sensions and reality with a harmonic of process the contract quantital sensions and reality with the proof of process the contract of the proof of process from the former quantital from the process of the -Resetved -

That the technomical four lies and tolkate of ear offstion, he writed by sugarious and forwards follow

Dresser Bone for Retired Husic Crachers

Results from Daily Lessons By May Hamilton Helm

The following certificate was given to a pupil: "Between June 20th and November 11th, deducting four weeks vacation, Julia H, age eight years, who had had no pismo in her own home before August, learned to play perfeetly with both basels the twelve major scales through two octaves. These she learned to form by tetrachords, and knows their signatures. She knows tonic and dominant chords in all major keys on the keyboard, though not 38 yet on the stayes. She has memorized and can play accurately five little pieces, including Silent Night and Elmenreich's Spinning Song. She can read simple ducts either bass or treble, and some first-grade soles. Few polyphonic exercises have been given.

Could any child, except a prodigy, have accomplished that much in one lesson a week? Many of my pupils have done as well as little Julia, though results with beginners were not so satisfactory until the daily-lesson plan wie adopted. Now a beginner is never accepted under any

Analyzing the Process By Hugo O. Borno

A pure, who was having unusual difficulty learning to read his notes with any degree of fluency, lead me to give considerable thought to the matter, and I discovered that every note struck on the piane was the result of quite a complicated process. The eye first sees the not and telegraphs to the brain that middle C, for instance is regarded. The brain sends an order to the figger to strike middle C. The finger does this, and the cast and indee, decides the fine does this, and the cast and final judge, decides that the right note has been struck.

This necessar comes and for This process comes easily and quickly to many; but for one who is finding difficulty and quickly to many; but and hearing the note in seeing, thinking, playing and hearing the note in an instant, the plan I used with I explained the process to him and that we would sell

about training each action individually until they could follow each other rapidly and accurately. First-ere to brain. This was trained by reading the notes aloud with out playing. A portion of every lesson was set aside for reading and the pupil would call out the notes of a ground ody taken at vandom. ceaning that the pupil would call out the notes of a monotony taken at random, at first very simple, then gradually fairly well, we took a skipa. When this was contained in the second skipa. fairly well, we took up the next step, brain to mage I dictated melodies to him which he played. Rhuth's and meter were not considered. and meter were not considered, but we just worked to speed and accuracy. Some elementary car-training was save added, and I forced after a short time that the difficulty in reading his difficulty in reading his notes had almost entirely dis-

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to holp the teacher upon questions pertaining to "How to Teach," "What to Teach," ctc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Volume of Tone

I took an examination in mostle last June and falled. The countries and that say touch was too high, and that I played on too of the large too much. He said that I needed more visions in my playing.

Please advice me what studies and places I should take up in order to going my touch more from and play with more volume of tone. A. M. P.

It is not so much a question of what you should play as to how you should practice. All the studies on which you have hitherto worked, for instance, are just as productive of volume as any others, providing that they are treated with the proper touch,

You are evidently using the finger touch too exclusively without the reinforcement of the hand and arm touches, which are made much of by modern planists. For a discussion of the hand touch, I refer you to answers in the Round Tables for May and June, 1924. The arm touches employ the weight of the forearm or of the full arm, from the shoulder. These are discussed under the heading Weight Touch in the Round Table for April, 1925. Also, you may consult the following books with profit:

Tobias Matthay: First Principles of Pianoforte Play-E. W. Grabill: The Mechanics of Piano Technic.

Mark Hambourg: How to Play the Plane. Better still, study with a teacher who is up-to-date in the subject!

Bach and the Pedal "To what extent should the point be employed in sying Each's piano compositions?" L. A.

One should be very wary in such employment, for two reasons: first, because Bach had no nedal whatever on the clavichord, for which most of his so-called piano works were written; and second, because the complicated voice parts which we find in his fugal compositions lose their required individuality and become "mussy" if treated with the pedal.

In general, we may say that little or no pedal should be used in playing the fugues and kindred pieces. Works of a freer, prelucing character may employ the pedal to give body and resonance to individual chords, or to groups of notes which, if sounded together, would produce such a chord. Perhaps the best example of this latter case is found in the very first prehule of the Well-Tempered Clazichord, where the pedal may well be used twice in each measure, thus :



But be sure to use too little rather than too much pedal; and in doubtful cases, leave the pedal violently

Types of Piano Music

I have two pupils short treby synth of age who are short for pupils short treby synth of age who are short for a short for a pupil and a state of the state of th plie?
In you think I ought to require as much slow and it we for rigitly, by an exacting and keep those two populs on pieces as long as I would obler pupils?

We may distinguish three principal types of pitro compositions: (1) Salan marie-brilliant in style, and including dances, transcriptions, études and so on. (2)

Murie of sentiment, such as nocturnes, reveries, re-Fugues, and so forth.

Often these three types are closely united, as in Chopin's Imprompts in A flat, where the first and third parts are of the salon type, while the intervening passage is pure poetic sentiment. In the choose sonstas, too, we often find an intellectual first movement, a poetic second movement, and a brilliant third move

Now, the object of piano instruction should be not only to secure technical expertners, but also to make purolls perform intelligently all styles of music. Hence the broad-minded teacher will familiarize his pupils with all three of the types mentioned above, in order that they may not become so one-sided as to play only brilliant music, only sentimental melodies, or even only Bach. Young people are naturally attracted toward the showy

style, since it is through this style that they are able to make the most startling impression. And there is no reason why they should not be given worthy examples of this style, such as Godard's Second Walts or Mac-

Dowell's Honogries.

But the came pupils will become equally or even more enthusiastic over the "soulful" style, if it be properly introduced to them; for music is primarily the language of the emotions, with which they are bubbling over; and they should be taught from the very first to voice these emotions in their music. Show the pupil, therefore, how to put "soul" into even the simplest of melodies, and he will enjoy this medium of self-expression. Take, for instance, the very first number of Schumann's op-68. Melodic-and have it played so that each phrase

sings its message to the performer and auditor. Thence the pupil should gradually progress, until he can play such pieces as Grieg's Albamienf, Op. 12, No. 7, and Ehrlich's Barcavolle in G, with the same intensive expression. With such training, he may tackle a Chopin

Nocturne whenever his technic is sufficiently formed. As to the intellectual type, you were wise in giving the Bach Inventions as a kind of background. While young people do not take to this type so eagerly, they will come to like it, if it be properly presented to them,

and in not too large doses. Certainly, I should pay close attention to every detail of clarity and accuracy in the case of the children of whom you speak; for it is preci ely in this formative period that future habets are established.

The Meaning of "To Chord"

It now appears that I was wrong as to my conjecture of the meaning of "to chord" (see Round Table in July Erups)—an expression which is not explained in any of the dictionaries (lexicographers take notice)). Two letters recently received shed light on the subject; and

herewith thank the writers for their lucid explanations The first is from Mr. Louis Akin, of Corning, Iowa

The web. "To clearly in one of spile control up a more state of the control up and the co

Mr. Herbert M. Schueller, of Nicollet, Minnesota. corroborates the foregoing statements, adding, in regard

The person that played the melody table the phothet when there is of that perfective here. The melodic and horselves there is of that perfective here. The melodic and horselves make the person of the person of the person of the control of the person of the person of the person of the control of the person of the person of the person of the per-son of the person of the person of the person of the per-son of the person of the person of the person of the per-one of the person of the person of the person of the person of the per-one of the person of the pe

In my boyhood days I used to meet people who beasted that they could play by ear an accompaniment to any tune, in any key-although I do not recall that the verb "to chord" was applied to the process. Inasmuch as the three chords above mentioned-the tonic, dominant and subdominant-contain all the tones of a given sente, they can evidently be used to harmonize any note of the melody by playing them in any desired succession, and in such figures as the following:

1144 144 144 144 144 11 To cultivate the art of "chording," therefore, one has

simply to memorize a formula such as the above, to transpose it into every key, and finally to adapt it, by one's sense of harmonic and rhythmic fitness, to any given tune and measure. Another word for a similar effect is "vamping"-a word used by planists in vandeville shows, who must stand ready to concoct an accompariment to any tune at a moment's notice.

The three chords do very well for ordinary tunes, but woe betide the player who tries to fit them to the modern music of "dis-chord."

Getting Command of Technic

"The second of technic and the second of technic and the second of technical and the second of the s

riy to play them faster. Can you bein me to over come this? body number of the footing diffit groke What is the highest grade I me fitely to strain, are fing that I was our mind belonger? These magnets exercises that will bein me. "It is exercised to the first that will bein me." "Is it executed for one work through an four volumes of Marson's Town and Towker! Whole or there the you consider that it apparents." Senators.

FROM what you say, I surmise that you have citt much to do in the way of relaxation; for facility in pla, ing depends largely upon this faster. There is no time when one may say, "I am now able to relax perfeetly, and so need not worry further about the matter." One must constantly watch lest stiffness, especially of the wrists, should creep in. Also, it is always possible

to obtain more relaxation, by patient care and exam-Try this exercise: Sitting at the keyboard, let the arm hang loosely at the side. Raise the forearm, with the wrist daugling limply from it, very slowly, eastil it arrives at a position just above the keyboard. drop the foreurm and hand, until the thumb sounds middle C. Hold the key down, and circle the wrist about the thumb as far as it will go in either direction.

Repeat this circling process, holding each of the fingers down in turn. Next, practice five-finger exercises, such as the following, keeping the wrist high during one measure and

low during the next:

White manana

Begin by playing very slowly, with full tone, and gradually increase the speed, lightening the touch as the same time, until you play as fast as possible, planis-

Raising and lowering the wrists as I have indicated inimizes the danger of stiffness, since the latter condition is most easily attained when the hand, forearm and wrist are horizontal. Similar exercises may be formed on the scales and arpeggios

For works on technic I refer you to Mastering the Scales and Arteggios, by Cooke, also the Complete School of Technic, by I. Philipp. It would be a good plan for you to work through the four books of Touch and Technic, which are of equal insportance in a broad course of study.

Page 188 MARCH 1926 THE WIT OF AUBER

WHILE it was a remarkable thing that Mendelssohn at the age of seventeen should have composed the Overture to "A Midsummer Night's Dream," it is perhaps no less remarkable that François Auber should have reversed this record by not even beginning his real musical career until he was nearly forty, and going steadily ahead until he died, approaching his ninetieth year. Up to that time he had been an emeters the con of a rich father who seemed to love only his horses and having "good times" by amusing charming ladies with charming ballads. Not until his father's death did he set to work in earnest, as a result of financial ruin, and, after a struggle to live down his former remutation, emerge triumphantly as a composer of first rank, and finally become director of the Paris Conservatoire. He retained however, much of his social distinction and quick wit. Of a singer notorious for singing out of tune, Auber said: "He sings between the keys of the plane." Of another, whose voice was harsh and manner overbearing, be said: "Duprez shouts so that he hurts the chest of his audience." He rarely slept more than four hours, and never went to bed till daybreak, "Don't you think," a lady asked him, "that it is very unpleasant to grow old?" The whitehaired octogenarian smaled, "Very," he agreed, "but until now growing old has always been regarded as the only way to live long." Yet he felt his age. When, for the first time, he heard Patti at her Parisian debut, he rushed from the theater after the first act; and, on being questioned, he replied with tears in his eyes: I will not talk about it; I will not talk about it. I have been young the whole evening" His passion for horses was lifelong, and when these were taken from him to be used as food when the Prussians invested Paris, the fact is said to have greatly hastened his end. His best-known operas are "Fra Diavolo" and "Le Chevall

Good taste is the progressive product of progressing framess and discrimination in the nerves, educated attention, high and noble emotional constitution, and increasing intellectual facilities.-Grant Allen.

HORSE SENSE-MUSICAL "With regard to ordinary domestic ani

mals, undoubtedly the majority are fond of music," thinks Margaret Strickland, writing in the London Strand Magazine. 'Horses, once they have become accustomed to it, delight to march to the strains or a military band, though any horsh or sudden sound, such as the beating of drums or violent trumpeting, they hate. To give an violent trumpeting, they hate. music, take the case of Double Cance, who won the Grand National this year, 'He was down to sun on March 12th, at

Cheltenham, and was confidently expected to win. However, on the morning of the race he was found in such a highly nervous decided it was unwise to run him. It appeared that someone had been singing, and playing a banjo, outside the horse's hox on the eve of the race, and to this was attributed the animal's indisposition. I have it from Mr. Archer that the horse was

"Horses, especially thoroughbreds, are so sensitive and highly strong that any strong emotion, whether of pleasure or distress, can easily upset their whole calibre; consequently their owners would be well advised to see that there are no strolling musicians in the close vicinity of their

Curiosity compels one to ask what would happen to the calibre of an army mule if somebody was mean enough to play a saxophone in his close vicinity.

The Musical Scrap Book Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

HOW THEODORE THOMAS CONDUCTED

In these days of great symphony orhad anything of the latter kind to say to one of his performers, he would say it in destrus it is well not to forget the pioneer

when an ill-mannered or inexperienced con-

"His orchestral robearsals were ant to

by the dread reptile, which glided to within

ten feet or so of the piper, and then slowly erected its hooded bend, with unwinking

gaze fixed on him. The latter now mick-

ened the best of the tune, playing a lively

sort of jig, while the cobra began swaving

to the time. Faster and faster went the

movie, while faster and faster swared the

in a burst of sound and broke off suddenly

hundreds of times I have heard him repen

an enormous knowledge of music-both

another great man, his dog is his master

the remark, 'I know nothing about most

and thrust it casually into his backet

work done by such men as Theodore Thomas, founder of the Chicago Sym "Nothing made him so indimently energy phony Orchestra, whose methods might well ar when his perheater was treated with disbe imitated by others to-day. courtesy by any other conductor. So par-

"It was a fundamental principle with ticular was he about this that sometimes Thomas, in rehearsal, to keen his musicians so absorbingly interested in their work doctor was rehearsing with them, I have that their attention was riveted on his every known him to sit on the stage himself says Rose Fay Thomas (his throughout the released, in order to make widow and biographer) in her "Memoirs of Theodore Thomas." "He permitted no talksure that nothing of the sort should happen. ing or moving about during a rehearsal, and if he saw the attention of even the remotest singer in the back row begin to waver, he would recall the delinquent to his duty with such a sharp rebuke that not only the offender but everyone else on the stage would 'come to time.' . . the reneralis of Thomas were severe, they were, on the other hand, never insult-

be long as well as streaugus—he was careful, however, not to fatigue his musicians maluly, in order to keep their work fresh and vital. As long as the music itself was sufficient to hold their attention, he would keep them closely at work. But when he that they were beginning to flag, be would brighten the atmosphere with all sorts of fun and nonsense, or by a little ng, and were framed to spur the institut to duty, not to humiliste their pride. If he

THE MUSIC OF SNAKE-CHARMERS

of me, and looking there, beheld a tremen A wrates in The Statesmen (Calcutta) doux cobrs, of the 'spectacled' variety, tells how a nomadic tribe of Hindoos, wandering among the islands in open boats, gliding forward. "Feeling chilly about the spine, I re-

personous snakes to sell to the Zoos and private collectors, by means of music. The author accompanied one of these snake There were three or four women with

him from the other boats," he writes, "and on getting ashore they spread out a bit and moved into a patch of short scrub. I kept alongside the bearded one. In a short while he drew out his pipe and commenced a weird and crude melody. It started in a plaintive manor key and very, very gradually increased in volume, while the rhythm changed to a langorous waltz-like air, interspersed by sudden quaint runs up the scale. This music continued for some ten minutes, and then I heard a rustle in the grass ahead

SIR EDWARD ELGAR IS SHY Warring in the London Strand Magazine,

Sir Landon Ronald tells us that Sir Edward Elgar, England's foremost composer, 'is a most complex character, and as a man is extremely difficult to understand. He is a mass of contradictions and paradoxes. For instance, to-day he will be most communicative and talkative, and to-morrow there will not be a word to be got out of him. He is nervous and shy before strangers, but is affectionate and hospitable to his intimates. He has an amazing bea and is master of many intricate things which "He is a great reader and must have a

avoylerfully resentive memory, because whether the subject under discussion is

When all is said, the future destiny of others to define their work, not at the time of its production, but at a sufficiently latean art depends entirely upon that inserting the period for them to see it in a light there are rare, and they alone are entitled to is at once comparative and synthetic, soint the way to the future, leaving it to —Charles V. Borren, in The Chesteries.

he so often uses in his own orchestral scores, 'Nobilamente,'

TO CONSULT YOU; YES, TO CON-

Monan performers of ancient music who revolt against the lengthy repetitions so characteristic of 18th century sonatas and symphonics, may be relieved to learn that contemporaries of Haydn, Mozart and Schubert (who had a peculiar passion for "repeats") also objected to them. Among these iconoclasts were some prominent

musicians, including no less a genius that Grétry. In his "Memoirs and Essays on Music," Grétry ridicules "repeats" thus "A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of the ing; yes, I was at your house this morn-

ing to consult you about a business matter, to consult you about a business matter. Repetitions in music affect me in like "Let us discriminate, however, between

uscless repetitions and a charming phrase that occurs three or four times, or the repetition of a delightful air. Just as one may say to his sweetheart, 'I kwe you.' ten times in the same visit, so one may repeat a phrase that is full of emotion. am speaking of the long repetition that forms the half of a musical discourse."

The voice is a gift of God, an endow ment of nature, but singing, like any other art, requires much study and work, and in that sense it is acquired."-JOHN COATES

THE TOWN OF PALESTRINA Few of us recognize in Giovanni Pier-luigi Sante, the composer, "Palestrina," so called from his birthplace. In a biography of this, the last and greatest of the med-

eval contrapentists, Zoe Kendrick Pyne than describes the little town in the Sabine Hills. some twenty miles from Rome: "It charms even now in its squalor and decay; for, though sacked and besieged on treated a few steps, and gazed, fascinated more than one occasion, it still retains now nificent remains of pediment, plinth and

cornier, nor can anything rob it of lovely setting in the chains of the Sabire and Alban Hills, or of the flower-scented breezes from the adjacent companies (countryside). From its position the town was con-

sidered almost impregnable. It was furrestile, till the charmer ran up the scale ther defended by fortifications, partly prehistoric, partly Latin, against which the on a top note. The snake stopped swaying forces of Ricuzi burked themselves in vain on the instant, and remained as if stricken It had not always been so fortmate. to stone; at that time the charmer strode a quarrel between Pope Boniface VIII and forward, calraly caught it below the head its Colouna overlords, Palestrina suffered almost total destruction, and its adjacent acres were strewn with salt, so that no green thing should grow therein. After this reminder of the Roman treatknowledge. The one subject which he always declines to talk about is music, and

ment of Carthage the author describes for ther attacks on the city, including one that took place about the city, including one took place about the time Pierluigi Sante was born. But "again Palestrina root As a matter of fact, I can vouch that he has from its ashes, and to-day it is not unrea soughle to suppose that the tortnous streets ancient and modern-and I cannot help picturesque town-gates and fountains the thinking that what was once said perhans water-carriers with their graceful copper as a joke has developed into a habit. Elgar pots even the shepherds in their long wife slavs no games, to my knowledge, but he clocks and high-crowned hats-can have loves to joke and chaff his friends. He is fond of walking, and is very much happing changed little since this last upheaval, for they are all survivors of a medieval past

in the country than in any big city. He has Tradition identifies a rough, two-stored a great love for annuals, and like many ructure as the home of the great muticiam's family. Built almost on the town "He has a peculiarly fine head and is of wall, it is only separated from it at the stocratie bearing; and there is a great deal in his character and his outlook which back by a small garden. In front, an ort side staircase leads to a loggie, from which can be best expressed by the word which a once-large room (now divided into four), with high open hearth, is entered. Here the father with his wife, Maria Gir Bondi, lived, and here the boy, Giovana Pierlaigi, was been, probably towards the

"Melody is the kernel of music, to which harmony is related as gravy to roast meat."—Schopenhauer.

A Lesson on Mendelssohn's Boat Song in A Minor

By Victor Biart

GONDOLA gliding indolently over the placid waters of Venico-the City of Canals-hearing, perhaps, a daughter of sumy Italy, basking in the dreamy atmosphere of a summer evening; at the helm a brawny carsman singing his song to the rhythmical cadence of the stroke of his oars; this picture which painted in tones, constitutes the barcarole or Veretian gondoller song. Its basic element is rhothm, the illustrative agency in the musical portrayal of mo The regular cadence of the movement of the ours corresponds to the recurrent accents on the beginnings of groups of beats. The barcarole (Ital. barca. rowhout) is usually in % measure, a primary accent falling on the first beat, a secondary or lighter one on the fourth beat. The rhythmic charm of the barcarole is scarcely less than the tunefulness inevitable in music originating in Italy, that land of eternal melody. This type of composition is admirably adapted to moods that require a short piece for their expression, such as the dreamy, the contemplative, and their kindred. Furthermore the descriptive charm of the illustration of motion and the portrayal of water plays on the imagination of the hearer and stirs the fancy of the romantic com-

The romantic composer of the infinctionth century, whose chief concern is the emotional and the imaginative, naturally found the harcaroke a congenial vehicle of expression. What could, therefore, stimulate a receptive young composer like Felix Mendiston-Bartholdy more effectively than such a scene in the city of the Doges, as above described.

After his triumphant visit to England in 1829, followed by a pleasure trip to Scotland, the fruits of which latter were his sparkling concert overture "Fin-gal's Cave" and his "Scotch Symphony," he undertook a Journey to Italy, in 1830, under the spell of which land more than one composer has come, before and after him. The greatest inspiration of this visit was his "Italian Symphony." But by no means of minor significance are the Venetian gondola songs those exquisite little compositions that can never age, because they spring from that source of immortality in music, spontaneity. For this reason they have endured after many works more pretentious-including operas and symphonies-have gathered the dust of obli These gondola songs are among the gems contained in that collection of piano classics-classics of romanticism—the songs without words. To one who disdainfully characterized these miniatures as sugarwater, Hans von Bulow replied: "No, they are noble

There are four gondola songs: the first in G minor, No. 6 in the First Book, published in 1834; the second, F-sharp minor, No. 6 in the Second Book, which was given to the public in the following year; the third, in A minor, which is No. 5 of the Fifth Book and appeared in print in 1844; the fourth, in A major, and protuntnesses work which made its appearance with the

Eighth Bock in 1968.
The third profices are given on our free the remove profits in not known, but in believed by some authority of the control of the contr

Analysis

AN ANALYSIS, and a second second second will see the vast at once in the results, meaning that of these part song form, the Third Part being an abrilled results and the second s

Each of the three fundamental elements of music plays its part in the composition of this piece; harmozy, maintained by means of the danaper pedal, repreents the mass of water; pitchin, with its recurrent accents on the first and fearth heats in the accompanions. Consideration of the companion of the companion of the concompanion to recurrent of the boat; the song and expressional element, finally, are vested in melody, An introductory planage reveal the functions of lar-

more and rhythm, producing the body of sound or total embetance in the regular rhythmic cadence of the % measure. This accompanimental figure underlies the entire piece. A vocative motive in the treble of the second measure, repeated an octave lower in measure 3 and 4 in reverse metre, calls forth the melody, which begins with the Antecedent of Part I. The soft melody, subdred in its crepuscular pismissimo, moving in double-notes, mostly thirds, like two strands, is exquisitely tender. Like a little wash of the water against the boat is the group of graces interjected into measure 7. The semi-cudence reached on the first beat of measure 8 brings the phrase to its inconclusive end and calls forth the Consequent phrase, which gives its answer. A new light is revealed as the melody rises to G in measure 10-the climax of the phrase and of the period-filuminated by the dominant and tonic har-monies of the bright relative major key. Quite contrasting with this is the gentle polynamy produced by the suspensions C and E against the D and F of the

and suppose the size of the size of medium 11 and 10 of the size o

As most as usary overeed this shift the chain teacher is the series of according thicks with the chain teacher is the series of according thicks with the chain teacher is the community of the corresponding portion of measure 5 may suggest community of regime. Mea a new storan is Part II which planly represents a new phase of the subject. No feature occasions this more than the dominant harmony to which the graceful and happy suchely avising on the according portion of each measure of the American the Lamrace Cashner, joining that of the theory of the control of the cont

The Climax

THE CONSIGUENT above coming the climax of the piece, retained in secure 20. The impulse six cont of modely and accompanions through this phrase cent of modely and accompanions through this phrase which are the attracted changes. He can be accompanionally also accompanion to the contracted changes of the changes of the contracted changes of the chang

Agentice I envired to the summane mainter in which the connection of break policy and the work which the connection of break policy is preserved by extending the duration of the larmony-the chord of the dynalized seven-two measures, further, to a six activity is mistakined during that strict interfalse by the superstance breach the exemptaminant of the filled vocation movies from the introduction, though now to contain movies from the introduction, though now to of those two measures produces an , qualic effect of delightful descriptive character.

Officeral claims is the unexpected claus of the regettion of Parts II and III (as a whole) in the tonic major test in earlier of Parts II and III (as a whole) in the tonic major test in measure 49, rorducing as effect of pleasant surprise. In this agreeable manner Part III is similar with the Coda, the first phrate of which employs for its subject matter the Auttecodin phrases of Part III in the radiant brightness of the key of A major the meet phrase runs in flowing fold-notes up in treble, to



THE SONG OF THE GONDOLLER By Marcetti, by Courtesy of Charles Scribner's Sons

meander downwards to the end of the piece, during which latter process the little vocative motive appears in the left hand part in lappy retrospect.

How to Render the Piece

IN ITHOUT further reflection it might seem that at

W short, characteristic piece like the barcarole under consideration, presenting no particular technical difibutiles, could be played well by almost any fairly advanced amateur, without further ado. Such is by no means the case.

The fundamental requisites of the artistic rendering of this piece are the maintenance of rather strict time and a flowing tone. In but few instances are fluctuations of tempo permissible. The introductory phrase should be in strict time, for it indicates the illustrative character and purpose of the piece. There is here no emotional stress to prompt any departure from the tempo, regularity of which is, moreover, essential to the cadence of rowing. Without a tone as above describtd, every note will sound hard and percussive. This piece therefore, serve as a most opportune study for a liewid, fluent tone. To this end the fingers should be held so loose and relaxed as to depress the keys gently. This will allow the tone to flow out of the instrument, so to speak. The beginning should, of course, be the so to speak. The beginning should, or course, he has softest possible, yet the first and fourth heats in the ac-companiment, which mark the stroke of the oars and stand out as rhythmical salients, should be given a somewhat brighter shade of tone color. The little vocation motive in measure 2 will be loud enough at forte. it be appreciated how soft, yet resplendent, the melody must be then only will the difficulty of the place in the matter of touch and tone production be realized. More over the lower strand of the melody (corresponding to an alto) should be subordinated to the upper line (soprano). By applying to every rise of the melody a gen tle crescendo and to each fall a diminuendo, justice will he done to the tone coloring so necessary in this piece. The poise that resides in the longer notes requires that they be well held out-that the accompaniment be not allowed to hurry them. Particular attention is called to the necessity of carrying the crescende at the end of measure 5 to a bright culmination on the peak of the melody, which, in this phrase, is reached on the first beat of the following measure. Measure 7 is rather diffi treatment, on account of the series of cult of proper grace-notes. The first of these should begin on the fourth beat. They must then be executed rapidly enough to bring the A of this heat in due time. Yet each note should be clearly audible. In order to avoid interruption of the flow of the melody, hold the A and of the third beat as long as possible. An entirely different tone quality, again, is required for the series of grace-notes, namely, one of translacent clarity and softness, so that they merely ripple against the melody

notes F-sharp and A of the fourth heat. The phrase will be well rounded off by a slight broadening of the end of measure 7 and the first half of measure 8, which will bring the semi-cadence, in which some may read an interrogation, into due evidence as the end of the

ohrase. An invisive touch on the fourth heat E of measure 8 will, likewise, make it felt that the new phrase begins with this note. The climax of the period, reached on the G of measure 10, can be fully brought out only by means of a crescendo of greater proportions than hitherto attained. Let this note, therefore, ring out clearly and strong, and the eighth-notes rising towards it in the alto not be allowed to overshadow it-nor to be hurried This dominating point is followed by an abatement as the melody descends to the close of Part I. Within the course of the diminuendo a slight but effusive accent on the emotionally active first and fourth beats of measure 11-and a gentle lingering on them-will bring out their full expressiveness. To this, as well as to the illuminotion of the rich harmony of the first beat of this measure, the dynamic fullness of the accompaniment in the left hand on the D and F will contribute materially. A little breadening at the Perfect Cadence and, particularly, the careful holding out of the A in the melody of measure 12, will, as at the end of the Antecedent, enable the hearer to recognize and feel that the sentence here ends. This way the phrase will have been perfectly molded. In order not to dispel the repose of this ending, an infinitesimal delay of the vocative motive which fol lows is permissible. Admirable playing, indeed, is that which brings out in full the beauty of the silvery coloring of the three strands in which the melody is woven

About Part II

in the repetition of Part L.

THE fresh impulse with which Part II begins is best reflected in a prompt resumption of the tempo. Even a slight animation will fit the character of this Part. A brightening crescendo in the rise of the melody to E in measures 22 and 24, supported by slightly em-phasizing the thirds A and C and G-sharp and B on the accented beats of the accompaniment, which we have indicated in the music with upturned stems, giving to these notes a certain melodic prominence that empha-sizes their rhythmical swing, will add to the vitality of the rendering. The grace-notes in measure 22 and 24 will be more expressive and toader if not snapped off too short. A little breadth will identify them more with the melody.

The climatic Consequent phrase irresistibly actuates an acceleration of tempo conjunctly with as voluminous a crescende as can well be brought out. The seething of the accompaniment and the all-dominating chord in measure 28 will be more effective if the acceleration is checked in measure 28. More power can be given to the climatic chord in measure 29 by assigning the lowest note (A) of the treble to the left hand. Subsidence of tempo following the vocative motive in measure 30 is the means of mediating from the preceding torrential passage to the soft, peaceful quiet of Part III.

The great dynamic contrast referred to in the analysis requires due attention to the planissimo—not merely plano—which must color Part III. The polgramey of the F in the accompaniment of measure 34, falling into the C and E of the treble, offers just the opportunity for the expression of a painful cry. The variety and command of tone color required by this piece are evident in the pianissimo demanded for the repetition of Part II, which in its first appearance began merely piano. The syncopated E's in the alto add greatly to the flowing character of the music. To produce the liquid quality of tone essential to this, the thumb should be dropped lightly and gently to the key, rather than made to strike it actively. Here, again, the slight prominence to be given to the first and fourth beats of the aecompaniment

The softer shade of dynamics here necessary to correspond to that of the treble will reveal anew this popular composer in his capacity of a delightful colorise, and will bring to the realization of many the fact that these pieces are not so easy to render with true artistry. The return of Part III will be observed to be indi-cated p-pp. This latter shade is reserved for the Coda and is offset by the brightness of the major mode in

which the piece ends with typical Romanic cheerfulness. along to the end. A slight linguring on the first note of the vocative motive, which twice calls back pleasantly in the left hand, involving an infinitesimal broadening of the arpeggio undulating above it, will import a touch

Memorizing for Beginners

By M. W. Jolly

BEGINNERS should always be taught to play from memory their first little melodies. If memorizing it not made compulsory, it becomes more and more difficult as time passes from only occasional memorizing. For that reason it is so necessary to have numls to do a certain amount of memory work regularly

And how shall we memorize? Usually three or four measures make a complete little sentence. One can soon memorize the one complete thought, measure by measure, if neessary, as if that is the whole of the selection; then

take up the next thought. Some try to memorize by playing over and over the whole piece until they know it from endless repetition.

I have taught school as well as piano, and numbers of pupils try out the same method when preparing school lessons. I try to show them that the best method, for instance, in history, is to read over the lesson carefully so as to get the lesson as a connected whole, and then to take each separate heading of one or more paragraphs and learn the thought or main features of that one bend iner as if it were a distinct lesson apart. But lots of ils will still insist on reading the whole lesson ov and over again; and in all my teaching I have bad only one boy who was able to do that and bring up excel-

So in piano, study and work up the whole selection carefully until it can be played correctly by note; then take each little sentence and memorize, going over those already learned at the beginning of each practice.

I have had pupils say that they could not memorize, that there was no use in trying. But when they studied nemorizing this way, beginning with short selections, it became easier and easier; and so as the mind was trained, the more quickly could it grasp and retain, and memoriz-ing became the easiest part of a musical education.

A Wrist Remedy By Harold Mynning

THERE are some things that the music teacher must tell his students, not once, but many times. Among these are: Keen the wrist loose; count aloud; observe, correct fingering, and so on. It is essential that these things be repeated, for in this way only will they make a perma-

ment impression on the student's mind. But in spite of the fact that many teachers repeat over and over at each lesson, "Keep your wrist relaxed," the student continues to play with a tensed arm and hand. Pretty soon he does not even hear the words of his acher. He is not unlike the person living at Ningara

Falls, who becomes so accustomed to the eternal din of the falling waters that possibly the cutly time he could be brought to actually realize the presence of the water would be if it ceased to fall. But there is a remedy for this, fortunately, as there is for most things, if people actually seek it and not be come discouraged if it is not found immediately around

the corner. Tell the pupil to keep his wrist relaxed, but tell it to him in a great variety of ways. The first time tell him to keep his wrist relaxed; the next time tell him to let his wrist remain free from stiffness; the next time tell him to play the pano as he walks, without effort, and so on and on. In time he will actually play with a free wrist, a wrist wherein the muscles work at least to a certain degree (much depends on the individual pupil) without interfering with each other,

Trills in Sequence By Aifredo Trinchleri

THE trill is usually defined as being the repetition of two notes on conjunct degrees. While this is really and originally true, still some of the master composers save not hesitated to introduce passages which are nothing less than trills in almost any interval.

As a preparation for facility in these wider trills. the following study serves efficiently.

friends is a later of the

After the first two beats, the notation is in abbreviated form, each best containing the same number of notes.

By transposing this fato the different major and minor

Practice Precepts

By George Coulter Onal directions to pupils are easily forgotten. Often

there is little or no method adopted in their home practice, with consequent waste and failure. A typewritten sheet embodying the teacher's wishes in this matter disposes of the problem, and saves a considerable amount of explanations. Some hints may be got from the fol-

Before beginning to practice, resolve to shut out of your mind every other thought; for, without coscontration, practicing is quite uscless

Set a time each day for real earnest work, and no trifling or toying with the piano. Read over carefully and find out all you can about

a new piece before taking it to the pinno. This saves a heap of thinking when you come to play it-Be particular to have the time well straightened out in your head before ottempting to play. Look closely at every printed note before you sound

it and see that you have the right one, and thus avoid that messy, sludgy, unbusiness-like way of translating your page into sound. . used a typewriter with as little thought for where vota your fingers were going, think what the result would You do not play with the fingers; you play with the brain. The fingers must be taught to wait on the brain every time.

Go slowly. Nothing hinders more than haste. Take a careful look at the Key Signature and Time

Finger every passage as it is marked, never once playing it otherwise. This will make progress easy,

Difficult measures ought to be practiced repeatedly (but never mechanically), until they tumble off the fingers with perfect freedom. See that the finger and hand muscles are loose and supple when you sit down to play. Avoid getting

Teaching Touches to Beginners By Charles Knetzger

AFTER pupils have mastered keyboard, notes and rests. and have learned something about legate and stacente. lesson on the different touches is in order. called percussion, which was very largely used fifty years ago, is produced by lifting the finger away from the keys and giving it a decided stroke downward. The piano, like the drum, tambourine, triangle, cymbals. please, and others, belongs to the family of percussion instruments the tone being produced by striking so as to set a certain part into vibration. This stroke, when used to excess, is very tiring to the muscles, and has a tenking to produce a strain in the playing apparatus, and

The pressure touch is produced by having the fine in contact with the key press it down gently but firmly This touch is used largely in organ playing. his Principles of Expression in Plano Playing, 825 Where expression is required, the key should not be Expression requires pressure—finger pressure

Touch without pressure can never produce either depth of tone or emphasis. Through finger pressure the touch receives its proper degree of force, its duration, its ex-The touch considered of very great importance in

piano playing at the present day is touch by weight, in plant playing at the playing apparatus does the work with the wealth of the paying apparatus does the war-with little or no effort or strain. This tone has the ad-vantage of producing equality and evenness of tone, for a weak finger is not required to do the work of a strong one, since the whole weight of the arm and hand is made one, since the whole weight of the arm and hand is used to bear on the key. What happens when pussy walks over the keybeard? The keys are depressed by the weight of her body. So also in playing by weight the tentire playing apparatus bears down on the low and centire playing apparatus bears down on the key and

For some time it was thought that the fingers could be made to play with equal power by long and persistent he many to pray with equal power by long and persisten-peactice. But nature never intended the fourth and fifth peacets one manne sever intended the tourth and sever intended the tourth and sever intended the tourth and third, any more than she intended a race horse to draw a plow In playing by weight we shift the weight from one finger to another, as in walking the weight from the hood

is transferred from the left to the right foot, or vio terns. A good exercise to illustrate this touch is to place verse. A good exercise to illustrate this touch is to pass-the hand in the five-finger position, rotating the hand while shifting the weight from one finger to another-





Paus 192

MARCH 1926





Without finger crossings, and but a single degree outside of the five-finger position in each theme. Grade 2.





In response to numerous requests, a part for Ukulelo has been added in this piece. The plane part, however, is complete in itself. By disregarding the diagram and following the lettered indications, the Ukulelo part may be played on a Tenor Banjo. WALLACE A. JOHNSON Tempo di Marcia M.M. - 120 Basso mare.

THE PTITE Page 196 MARCH 1928 WILLIAM D CDENCE 194 po por 1991 por propor Scherzanuo Philipping of the property of (PHR) FORTER BY TO THE TOTAL PROPERTY OF THE PERTY OF THE 932 Januardi or property the first seed the seed of Comment of the second s 如今今年





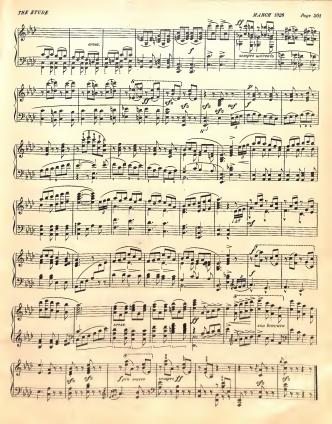






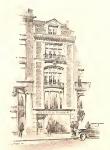
JOHN PRINDLE SCOTT





In the style of an Air de Ballet or a light operatic number. Grade 4.





20 EAST 54TH ST.

The New
BALDWIN
New York Location

... in the heart of America's smartest shopping district. The entire building is devoted to the Baldwin salestrooms, not only affording as wide a selection of piamos as is obtainable anywhere in the world, but also creating a new center for discriminating music lovers and the world's great pianists.

CHOOSE YOUR PIANO AS THE ARTISTS DO

N THE purity of Baldwin tone, great pianists realize their musical dreams and reveal the mastery of their art. With the Baldwin, Bachaus, Glescking, de Pachmann, Carreras and dozens of others achieve the hiehest recomition.

You will truly gain a new conception of a great piano when you visit the Baldwin dealer near you and play the Baldwin yourself.

Baldwin Uprights, \$850 and up; Grands, \$1400 and up; Reproducing Models, \$1850 and up. Convenient payments if desired.

Write for the new book, "How Artists Choose Their Pianos" It is free.

THE BALDWIN PIANO CO. CINCINNATI, OHIO



Art Songs

Rare Beat

EACH IN

OWN TON

A Cycle of Three 5 THURLON

Space is Given Showing Portions of These Songs That Singers May Select Upon Actual Merit. Voice Teachers May Secure Complete Copies for Examination.







JUNE IS IN MY HEART

Words by EDWARD LOCKTON

More by GRAHAM VAUGHAN



Catalogs and Polders to which Singers and Voice Teachers at Well
Marro, O'Harz, Prothero, Clay Smith, John Prindle Send, Arnbross, Barri
and Ducts," a very helpful catalog for the church sadded, Smith, R. Hands Marro, O'Hara, Protheroe, Clay Smith, John Prindle Scott, Stuft, R. Hubbos and Duett, "a very helpful catalog for the church soloist; "Descriptive Catalog and Sacred Songes and Duets; "Fielder of Dianologues, Musical Recitations regions and a selected list of short, humorous and console Musical Recitations." and Surfect Souge and a selected list of short, humorous and cunning Encore Souge



THE ETUDE

HIS

UE

A Variety of Suggestions-Gems for the Concert Singer, Ballads for Entertainment Soloists and Home Singing, Songs for Teaching Use and Sacred Numbers for Church Soloists.



LITTLE SORROWS

Words by WILLIAM BLAKE Music by RICHARD HAGEMAN HIGH VOICE—CAT. NO. 19538—Range d to g LOW VOICE—CAT. NO. 19539—Range b to E

Price, 35 Cents An art cone that is a grue. It is a feet cone of its type and leading artists such as the well-known contrade. Massic Carey Steet, are using it.



ETERNAL LIGHT (Lux Eterna)

Itel en and English Test
Szered Sale by A. HIZZI-PECCIA
HIGH VOICE—CAT. NO. 1022—Ringe et b F (cet. gl
LOW VORZ—CAT. NO. 1022—Ringe b flat to E flat Price, 60 Cents

. 13 . . .

"Excepts from Excellent Songs." A catalog that shows portions of a, Dett, Fay Foster, Galloway, Hadley, Kountz, Lieurance, Mana-Zuces, Woodman, and others; "Thematic Catalog of Twenty-five Sacred Solos Voral Collections." Describes and gives contents of Albums of Secular Voral Collections." Describes and gives contents of Albums of Secular Describes Songs," short descriptions of over 50 pianologues and musical reci-costal today for any or all of these that will be helpful to you.



IS IT FOR

ME?

Sarred Solo

Price, 60 Cents

A LITTLE BROWN OWL Music by BUZZI-PECCIA

Price, 75 Cents

THE JAMES PRANCIS

Price 60 Cents

P. R. Havergal M. STILTS

Brosen French Contell

DON'T WANT TO KNOW Words by Fred. C. Bowles

Everything in thic Publications

1712-1714 Chestnut Street PHILADELPHIA, PA.



THE MASTER'S FINGERS ON YOUR PIANO



YOUT whole conception of what a musical instrument can do will be changed when you hear a reproducing piano equipped with the famous WELTE-MIGNON Licensee Reproducing Action.

For, only WELTE-MIGNON* possesses the secret of perfect reproduction.

Imagine De Pachmann, Paderewski, Pouishnoff
—the world's greatest pianists—performing in
your own home with all the skill, the fire, the
individuality as if they were actually seated at
your pian.

You can have WELTE-MIGNON* in 112 different pianos. There are WELTE-MIGNON* dealers everywhere.

The famous WELTE-MIGNON* Reproducing Action can be installed in your grand plano. Our beautiful brochure sent on request.

> The Auto Pneumatic Action Co. W. C. Hester, Fres. 653 West 51st Street. New York *Licensed under organal Welto-Migram potents





International Copyright secured

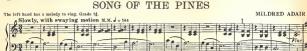








Page 212 MARCH 1926





Copyright 1925 by Theo. Presser Co.

British Copyright secured DONALD HEINS









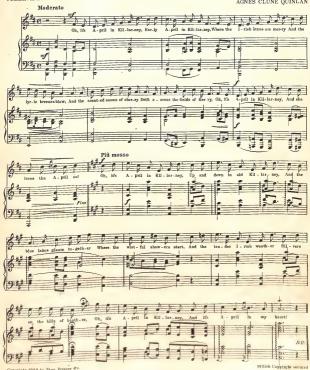
IN THE AFTERGLOW Viol d'Orchestre, Oboe and Trem. Gamba, coupled to Sw. Concert Flute or Quintadena. A very taking soft voluntary, well calculated to display the solo stops. With careful registration this will prove effective on any organ. Prepare: Ch. Concert Ped. Soft 160 S. TUDOR STRANG Andante con moto Sw.Vox Celeste, Salic.Vox Più Mosso

APRIL IN KILLARNEY

PERRIN H. LOWREY

Copyright 1922 by Theo. Presser Co.

AGNES CLUNE QUINLAN









The Recent Delays in Delivering Issues

Title last several issues of the Erron Music Magazine have been somewhat later than usual in appearing and it is with no little gratification that we now can give assumance that all feture numbers will be delivered on nahadala

We feel sure that many of our readers appreciated that the last three were special issues of increased size and expanded interest, prepared under were special issues of mereased size and expanded interest, prepared under the stress of unusual conditions. The indulgent manner with which hate deliveries were accepted uncomplainingly substantiates this. The January magazine being a special tribute issue to Theodore Presser was manyoidably late and this also affected the schedule for February

We are deeply appreciative of the many leind and sincere wishes for the future of THE ETUNE MESSE MAGAZINE, that accompanied sympathetic expressions upon the loss of our beloved founder, Theodore Presser, and we feel that we would be untrue to the thousands who have appreciated the life and works of Theodore Presser, as well as to the memory of our founder, if greater than ever efforts were not put forth to develop and expand the ideals and institutions he founded. Much is being done to make future issues of THE ETUDE so intensely interesting that no subscriber will want to miss a single page.

Advice to a Young Composer

By Alexander Henneman

Your compositions show that you have since of rules and not enough exercise of interesting matter that you are trying to on paper. Your weakness lies in the domination that the motive and the harmony seems to hold over you. Both force themselves so strongly into your consciousness that they keep on coming back and do not permit other ideas to well up-This is a common experience with all

Heed the following suggestions:

When you have sketched a part, and a minating feeling in the preceding part then let clarity, openness and frankness govern the mood you put yourself in. If tour thoughts have been serious or medan-tholy, cheer up. "Snap out of it!" As-sume a different attitude. If your mental landscape has been down in the valleys where it is dark and misty, get up on the hills where the view is wide and large. What I find with students of composi-

the imaginative faculties on planes that have nothing to do with music. We do not get ideas in music itself, we get musieal ideas through the impressions that eat teens through the impressions that come to us through the senses as well as by the act of imagining these impressions and sensations. Aristotle says, "There is nothing in the

sotelleet that has not entered through the series." So too, motives, phrases, rhythms and harmonies are gained by the imagination exercising itself on planes outside of now part begins, change your mental and music and not directly with the elements emotional state. If mystery has been the of music themselves. The emotional dismelance that is caused by the seenes the composer visualizes, or the feelings be experiences at the time, are transformed into cousic with little direction or thought on his part. Once baving mastered the

science of music, an humble submission to these inscrutable powers in the soul of teresting rhythms and more novel harmon'es than can ever be found by the attion is too much music, too much observtention centered on music itself.

The Teacher's Position

By R. I. C.

ginning pupils it is necessary to sit by them to demonstrate and explain positions and conditions. The teacher usually sats at the right in watching these things and later when finger exercises are begun. In Ear Training the child stands in the rear where she cannot see the keys, while the teacher occupies the piano chair and gives out the tones and dictation work. Sometimes the instructor finds it best to stand at the piano, and with a pencil or other instrument, point to each note in first sight

With the intermediate popil the teamay take the music which the child has memorized and sit back. If any mistakes still persist, they should be red-penciled In chacks and pieces that are undergoing the finishing touches, let the instructor posts her chair back or stand, so that ance.

WHERE shall the teacher sit? With her sounds reach the ear directly. It is fine experience for the papil if the tracker "plays audience

When an advanced student has a composition well in hand, it is well for the teacher to test the knowledge of it by creating disturbing elements. The writer

has a vivid memory of her instructor walking about the room when she was playing a review piece. To test control instructor dropped a book unexpectedly, shoved up a window in the rear and later slammed it down. In concert hall rehearsals she sometimes asked an associate teacher to come in and slam doors with great commotion and begin an excited conversation, so that the effect so that she might determine whether the composition was ready for public perform-

Musical Thoughts



Louis Quinze PERIOD MODEL GRAND

The smallest (fine foot) and daintiest Ivers & Pond grand Its de Inxe casing faithfully follows the artistry of the greatest period in French design. In tone and touch it is equally refined and charming.

IVERS & POND PIANOS

Combine the best traditions of old time Boston piano building with the most advanced ideas of today. Built, as from the first, in but one quality-the best-by the same interests. with the same artistic ideals, they are used in over 500 conservatories and schools and 75,000 homes.

Our Catalog, showing latest style tendencies in Uprights. Grands and Players, mailed on request.

How to Buy

Wherever in the United States no dealer sells them we ship IVERS & POND pianos from the factory. The piano must please or it returns at our expense for railroad freights both ways. Liberal allowance for old pismos in exchange, Attractive easy payment plans. Por entalog and full information neits or once

Ivers & Pond Piano Company

141 Boylston Street BOSTON, MASS.

Fience mention THE EYUDE when addressing our advertisees.

TRACHER of mathematics in a college with which I am acquainted was accustomed to ask students three questions when they began the solution of a problem.

"Where are you going? "How are you going to get there?"

"What are you going for? These questions were to direct the student's thought, to help him to think logically about the problem to belo him to see what he was undertaking to do, how to do it, and what he honed to obtain. By the time he had answered these questions the nature of the problem was clearly in mind and its solution only a matter of "carrying

The young singer might be asked three but we are far more likely to be honest similar mustions

"What are you roing to do? "How are you going to do it?" "What are you doing it for?"

To prestion No. 1 he will arrange "I am going to make a singer of myself." He could scarcely have a higher or nobler aim. A beautiful voice is the most appealing, compelling thing in all human experiente: to have such a voice is a normal and legitimate ambition; but something more than ambition is necessary to such an achievement

How to Do It MANY are ambitious but cannot project

their vision any distance into the future. They give little or no thought to the time and effort that will be required to realize anything worth while. They drift along in a more or less comfortable way, in a dreamy expectation until, after one, two, or more years have passed and the goal nowhere in sight, they lose courage, drop by the wayside and disappear.

There are others that have a consuming desire to sing well and for a time work feverishly at it. Then a reaction comes and they stop for awhile until the fever returns again. The result of this is that at the end of the year they are but little nearer the goal than they were at the be-

to a teacher whose ability has been demon-There are others who are always in a hurry. They repeatedly ask how long it will take, when the end will come, how soon cause there is much to do. Voice training. they can get before the public, when they Fire all truth is simple: but it usually takes can give a recital, or, if they are first-year the singer a considerable number of years students, when they can have a some. Such to discover its simplicity. If he should read questions always have been asked and will all that has been said about the voice in continue to be asked to the end of time the last century he would be forced to con-Nevertheless, they show a lack of vision

There are others that are always on time. are interested in everything the teacher does. If they are discouraged they never show it. They never ask how long it will take, and they follow conscientionsly the work hald out for them, and do more, rather than less, than is expected of them. Such a combination cannot fail and every year shows a marked advance. Such students the teacher counts among his chief blessings. There is no joy quite equal to helping one who is interested and appreciative. Such students always get the best there is in the teacher, for it is true that inspiration comes by way of the pupil no less than by way of the teacher.

The Elements of Success

THE teacher, no less than the pupil, learns by experience. He discovers before he has taught many years that there are certain elements in a nunil's mentality that invariably bring success. Without them nothing of importance is ever attained. These are honesty, industry, concentration, perseverence.

We are accustomed to think of honesty as relating to our conduct toward others,

The Singer's Etude

Edited for March by well-known Teacher and Critic

D. A. CLIPPINGER

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Mainly for Beginners

chance of reaching the goal. We have all

known singers with fine natural gifts who

have failed because of a distaste for work

or the odds. He will never lose conrage,

ever welay his efforts, and never listen to

the suggestion that he cannot succeed or

that he is wasting his time. Housesty, in-

that build character, and these will make

lacy that if one has talent everything is

easy Talent is only a mental trend in a ertain direction, a liking for a certain

thing, but it by no means relieves one of

the responsibility and joy of hard work

if one will work at it as diligently as he

The love of music is almost universal; and

would at one of the other professions be

in all probability will be equally successful.

to do it?" could be answered briefly. Go

strated and stay with him five or six years.

This length of time will be necessary be-

that is not true, and much of the remainder

is shrouded in mystery and sugging with

rapple with things that are involved, while

he simple, eternal truth that two times two

Beginners are advised to defer the study

that good tone production is. A good

of your physiology until they have learned

teacher will appeal to the ear of the student

from the beginning. He will be wise

production alone, except in an elementary

gray, and go puietly about the basiness of

forming the student's taste in tone quality.

le will understand that no beginner's con-

cept of tone is perfect, or as good as it

mind a correct mental picture of the pure

pictures of tone are not vague, indefinite

and marcal. On the contrary, they are real

and as definite as a mathematical forumba-

He knows that the student's problem is pay-

chologic rather than physiologic, and that

duction to the end of interpretation is to develop a musical nature. He never loses

ould be, and that he must establish in his

nough to leave the mechanics of voice

are four fails to arouse any enthusiasm

The human mind loves

morrtainty.

The second question-"How are you going

The beginner needs to be alert to the fal-

dustry and perseverance are the this

one successful in any undertaking

If one has perseverance he will be per-

stent, no matter how great the difficulties

sight of the fact that it is the mind that is sight of the fact mat it is one minu that is musical, not the body. That part of the body which is involved in singing does what with others than we are with ourselves. Whenever we slight our work, leave something undone, fail to live up to our ideals, a musical mind makes it do. The mind those we are cheating ourselves; and cheating is is truly musical has little trouble in entrolling the vocal instrument. Such a mind The necessity of being industrious need learns early that the vocal organs respond scarcely be argued. The amount of work to be done, no disafter how gifted one may instantly to his thought if they are free and his ear is so sensitive that should he sing a tone in which tension or interference is be is be no means small; and if one is lack ing in judustry or diligence he has little noticeable, he will not repeat it often. But where the car does not detect such things

they will continue to be sung. Physical Sensations

THE teacher having a sensitive car is not likely to rely upon a certain playsical sensation to tell him whether the tone is good or bad. He knows that the sensation accommuning a good tone is always pleasant and satisfactory; but in the last analysis a tone is something to hear, and when it satisfies his ear that is proof positive that it is rightly produced. He never feels the necessity of calling in a obvious sensation to assist him in determin matter which is entirely a question of how

But it may be urged that a physical sensation is a guide to the student. No physical sensation ever did or ever can do anything to train the student's ear. What he needs most of all is to learn to listen and hear his own voice. The most important thing in voice culture is training the stodent's ear to demand absolute purity of tone His ear is his taste and at all times inch. cates his stage of development. Beginners are continually doing things which they do not bear. All manner of vocal imperfections, even that of singing off pitch, get by them because they do not hear them

The Middle Voice

MOST voices, but especially sopranos and inde that a great deal has been learned tenors, like to sing high, and attenue. ing to do this before they have learned how to produce the upper voice gets them into all manner of trouble. Sometimes years of careful work are required to excreome these early mistakes. In many instances they are never overcome. A vast amount patience and love for the art is necessary to enable one to go back and do all of one's work over again. Many do not possess this Before attempting to extend the com-

cass, the middle trice should be well develoned The octave

while not the part of the voice in which stunning climaxes are made, is of great importance, because no singer can get along that octave he will sung several inside of it Take the undile octave out of all voices, male and female, and the entire vocal literature would have to be rewritten. Therefore, the middle voice should be well built before attempting the head voice But voices are not all plike in this middle

octave; so the teacher must take what he finds and act accordingly. Some souranes and altes will have heavy tones in this part of the compass



and weak tones in this part

Other sopranos have no chest tones, and when they sing down to C or B-flat they use the quality and mechanism of the middle voice. In such instances it would be a mistake to attempt to develop what is called a chest register. If one succeeded it would be practically certain to create a trouble-some break at about E or E-flat. It is much better to carry the middle voice down, working into it sufficient resonance to give

But when there is a weak middle vaice what is to be done? The reason these tones do not carry is that the sound waves are not strong enough to create resonance in the upper cavities. That is, the rocal cords are not offering enough resistance to the breath to vocalize it perfectly. Sometimes the vocalization is so imperfect tool the tone is breathy or busky; then it has no carrying quality whatever These tones may be resonated easily and quickly in the following way: lips and the teeth and sing this exercise with the consonant M:



Try to produce a pure string tone. Practice with portamento. That is, slur the tones together in order to keep perfect con Practice also with the consonant N. The string quality is evidence of resonant Transpose upward by half steps to B or C When the student can produce the pure string tone with M and N, the next step is to carry this resonance into the different vowels. Using the same exercise, follow the consonant N with E, breause E resonates more easily than any other vowel.



Use other rowels in the following way

Transpose upward to C. Such exercises practiced in the right wor usually develop the necessary resonance in the middle voice in a short time. Let us

remember this, however, that the exercise of itself is nothing but a vehicle. Its value depends entirely upon how it is practiced.

The Head Voice THAT part of the voice lying above C.

third space, which is called the head register or head voice, ment be handled with great care. It is the part of the voice in which tension, rigidity, resistance, interfer ence, are most likely to occur. Reputations are often built upon high tones. At 300 rate, they are an absolute necessity. Fat ther, it is in the upper part of the voice that one is most likely to go wrong. principal thing to guard against is baste. The desire for a big tone is universal and many are not willing to wait for it to grow



Singers Vocal Teachers

all recommend

THE NEW VOCAL ART

P. MARIO MARAFIOTI, M.D.

O many, Dr. Marafioti's message will be revolutionary, but what he writes in this book is the result of a life time of scientific study of the principles of vocalization, and of unceasing efforts to solve the problems concerning the art of song.

Dr. Marafioti is not only a scientist; he is the rare combination of a laryngologist and artist. Caruso and Chaliapin among other great singers have paid tribute to his principles, and Henry T. Finck, the noted critic, has written of him: "Dr. Marafioti is one of the very few men from whom I, after forty-one years of critical career, can learn something about the art of singing. In his advocacy of true

canto as against bel canto, Dr. Marafioti points out the future. He is merely asking for a vocal expres-sion suited to the evolution of singing. The book is rich in information and suggestions and expounds an original system for the correct determination of pitch worthy of investigation. It is the outstanding book on singing that has appeared in many years.

> On Sale Everywhere OCTAVO, \$2.50 For a circular giving more information about the book write to:

BONI & LIVERIGHT 61 West 48th Street NEW YORK, N. Y.

GOOD

but try to produce it at once. The invariable result is that the upper tones are forced, and the longer they are sung in that way

the worse they become. At this point the young singer should have careful training. Whether the vocal organ is a string, a single or a double reed, or what not, is of no importance whatever The absolute fact that the entire compass cannot be produced with the same length and thickness of vibrating tissue must be recognized. The voice can no more do it than can the piano. Ignoring this truth, which should be obvious to any one whose ear is worth anything, has ruined voices without number and is still doing it. Doubtless in the future as in the past the startling discovery will be made from time to time that there are no registers in the trained This finding will be readily subscribed to, but if hy registers we mean brenks, depressions, uneven spots, and a scale with a large variety of tone qualities, then I should say that many untrained voices are chock full of them. It is the husiness of the voice tenther to make an even scale out of one that is uneven. The

High Tones Easy HIGH tones are no more difficult than

terms he uses are of little importance. middle tones, when they are rightly produced. This is well worth remember jog. It may save the young singer much time and money. A common belief among young singers

is that a big tone requires a big effort. To state it negatively, they believe it is not possible to produce a full tone with a light hold on it; that is, with a light mechanism. This is an error of judgment. It can be done. The full voice requires more breath pressure than the soft tone, but no great effort is required. In the rightly produced voice the singer is unconscious of his throat and neither feels nor hears his tone there. In training the head voice the student should not use more voice than he can produce without effort; he should be patient and let it grow. Voices that have a mushroom growth are likely to have the longevity of mushrooms. This does not mean that the male voice should use the falsetto, although it could do him no possible harm if he did. Where a voice has been forced until it is either the thick voice or falsetto, practice with falsetto might be valuable in perting rid of a cramped throat. When this will appear. Throughout the study of voice production the student will do well to feel

that he is letting himself sing rather than Vowels and Consonants THE AIM of voice training is to gain an even scale of pure singing tone with yowels; but when one begins to sing a new element appears. To form words

consonants are necessary. Emotions can be awakened with rowels, but definite ideas require words which are a combination of The construction of speech is simple

The vocal cords produce pitch, nothing else. They do not form vowels, consomonts, or tone colors. All of these are formed above the voral cores. When the youl cords are producing pitch and the channel to the outer air is open the result is a now I. Throw any obstruction into Thus, with the various combinations of idea is the real thing. The word is but

Students are often amazed at how much ensier it is to vocalize than to sing words. (Continued on page 222)



An amazingly small piano Astonishingly low in price

O wonder there is such a sweeping demand for this astonishing little Studio Piano! Its small size and remarkably low price have put pianos in thousands of homes that could not have them before. And. in addition, music lovers have found it the perfect instrument for practice and pleasure in studios or apartments of restricted space.

It stands but 3 feet 8 inches high-this beautiful little Studio Piano, And vet Wurlitzer has omittednothing in its construction. It has the full 71/2 octave scale. The famous Wurlitzer

golden tone is

price and you'll know

there-rich and sonorous low notes, clear bell-like middle and upper tones. And the case is a masterpiece of the design and artistic woodworking.

See it at the dealer's and you will be fascinated by its compact, graceful beauty. Run your fingers over the keys and you will be delighted with its superb. mellow tone. Learn the

> that, at last, your dream of owning a piano can

now be realized. Prices, \$295 and up. Studio Player, \$445 and up. Prices F. O. B.

Factory. Easy termscanalways be arranged.

THE RUDOLPH WURLITZER MFG. CO., North Tonomanda, N. Y. Principal Warlitzer Stores 100 W. died St. - PHILADEL PHILADEL PROCESSOR IS - BUPPARO, by a Main St. ANY EMBERGE. - CHECKED 2005 Within Am. - CHECKED 2005 Within 2005

WURLITZER

Studio Piano PIANOS - ORGANS MUSICAL INSTRUMENTS

SUMMER MASTER SCHOOL

June 28 to August 7, 1926 (40th Season)

MME, DELIA VALERI

HENIOT LEVY SILVIO SCIONTI

KARLETON HACKETT tor and critic. Repertory and Teacher's Classes.

JACQUES GORDON

HERBERT BUTLER

WILHELM MIDDELSCHULTE

JOHN KENDEL Noted authority on Public School Music.

Faculty of over one hundred artist teachers

Special Summer Courses for Supervisors of Public School Music O. E. Robinson, Director

Special Summer Courses in Dramatic Art, Expression Walton Pyre, Director

School for Theatre Organ Playing Frank VanDusen, Director

Special Summer Courses in Musical Theory

Arthur O. Anderson, John Palmer, Leo Sowerby Lectures by eminent Educators, Recitals by distinguished artists

FREE SCHOLARSHIPS Mme, Delia Valeri will award two free scholarships to the most talented and deserving students. Apply for application blank.

> Superior dormitory accommodations. Rates of tuition moderate.

CREDITS will be given for summer courses taken, toward Certificates, Diplomas, Degrees—granted by authority of the State of Illinois. Summer Session prospectus, regular catalog and Public School Music circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL Chicago, Illinois JOHN J. HATTSTAEDT, President

(Continued from page 221)

The consonants are entirely responsible for this. They are points of interference in the various combinations of lips, tougue. teeth, and soft malate. In forming consonants the tendency is to interrupt the flow of tone, and to put a considerable amount of rigidity into the lins, tongue,

It does not follow, however, that this should be so. It is quite possible to enun ciate consonants with none of these bad effects. There are three things to be remembered in forming consonants. First-Consonants must be produced without tension, They should have the

same freedom as vowels. Second-Consonants must not be allowed to interrupt the continuity of the tone. If

they do, legato singing is impossible.

Third—Consonants must in no way interfere with the freedom of the vocal organ. By this I mean that they must not make the laryax rigid. They must be dis-An excellent way to solve the problem of consonants according to the three rules given is to begin with a vowel and throw

the consonant into the vocal stream without interrupting its flow, as in the following exercise.

> sh - la - la - la - la sh - za - co - co - sa sh - ma - ma - ma - ma sh - da - da - da - da - etc.

Practice with relaxed lips, tongue, and throat and see to it that the consonants do not interrupt the flow of tone. They may be practiced with different yowels in the following exercise. Ex.8

oo ch sh a loo lo lah ley moo so mah resy eno no min nay doe do dah day bee to bah bay goo go gah gay koo ko kah kay pro po pah pay

Sing at an even power. This should be practiced until the change of vowel and the introduction of the various consonants do not interrupt the flow of tone. consonants d, b, g are sub-vocal and k, t, p have no pitch. Their tendency is to break the tone, they require much careful practice. Practice at different pitches.

Most students need some assistance in gaining breath control. The breath conerol of speaking is not adequate to sing-The spoken phrase is rarely more than four or five seconds in length, but in singing the phrase is often tea, fifteen, or twenty seconds in length. This demands a different and more perfect management of the breath. The displargm is the chief point of control. If the student is using that correctly he is not likely to experience any difficulty. The singer must be able to any difficulty. sustain long phrases without discomfort. Some can do this from the beginning. In some can do this from the deglining. In such instances it will be well to leave breathing alone and not run the risk of unsettling the student by teaching him some particular method of breathing. Breath Control Not All

VOCAL ills cannot all be charged to breath control. There are other things good singlag is impossible without perfect breath management. This is true, but it is equally true that, as at present constituted. of vocal cords. The process of singing is synthetic not analytic. All things must be taught to work harmoniously together. If we are wise we shall not make one idea the basis of our system of teaching

UNIQUE VOICE TRAINING By W. P. Schilling By W. P. Schilling

A NEW bool ist of the gene, dillegan from
anything ever published. Unscedded—the
explicit—is advance of all competition. This
now system will make reputation for Teache
and Mayer. Seem or Teac—May Mayer. Seems
beautiful wides within a shorter time than ever
attraspeted. Special excesses for racquishing high
gene analys, without masks. "Chaigar Verie
Trulting" has recrited the leavery approach of

W. P. SCHILLING Music Publisher 131 W. 23d Street New York (Also private matruction, terms reasonable)

Musical Composition Beginners

ANNA HEUERMANN HAMILTON

A Practical Course in Original Composition

THIS NEW AND IMPORTANT WORK IS THE MOST NOTE-WORTHY OFFERING MADE IN RECENT YEARS TO THE PROGRESSIVE TEACHER.

Price, \$1.00 THEODORE PRESSER CO. 1710-1712-1714 Chestnut St. PHILADELPHIA, PA.

MUSICAL LITERATURE Ask for "Descriptive Catalog of Musical Leteratuse Works." THEODORE PRESSER CO. PHILL, PA.

NEW COURSE of SINGING by CORRESPONDENCE Heat Engrange. A thorough, practical com-Also Harmony Correspondence Course Stail mortaly to passes. Seed for Property. State designey which course you design. ALFRED WOOLER, MUS. DOC.

D. A. CLIPPINGER "A Master of the Voice"

Systematic Voice Training, \$1.25 The Head Voice and

Other Problems, \$1.25 Collective Voice Training for Class Work, \$1.00 These books are a valuable addition to my given's library Send for closelar of SUMMER TERM.

617 Kimbali Hall

(b) A pure tone

of the musical idea.

(e) A flexible voice

(c). Breath control.

(d) Distinct enunciation.

Page 223

The Art of Singing THE sole aim of voice culture is to give the singer the best possible inent through which to express himself. But the voice is not the singer. It is the instrument upon which he plays Good singing demands a background of culture Nor is this all. The singer's emotional nature must be made sensitive to the slightest poetic suggestion. It must respond instantaneously to whatever demands are made upon it. It must not run riot, however, but at all times be under the control of musical judgment. As a foundation for this the student should have thorough musical and literary training

Experience must do the rest, have answered the second ourstion at cousiderable length because of its imporreasonable amount of money are his legition tance. It covers the period of nrenar- mate reward,

ation; and all that follows will be the result. It is a tragedy to look back over one's life and see nothing but failure. The way to avoid such an experience is to make good use of the preparatory period.

The last question, "What are you doing it for?" also offers ample material for discussion, but we have already exceeded our snace though the half has not been told. Every man should render some service to the world in return for what it gives him. On the other hand what it gives him will be governed by the character of the service rendered. Whatever the service is, it should contribute in a measure to the joy of living. This alone is con-structive. The work of the singer in peculiarly adapted to this kind of service. Reputation, success, usefulness, and a

An investment in happiness

THERE are few investments that yield better returns . . . in pleasure and happiness . . . than the nurchase of a Brambach Baby Grand.

The Brambach is a compact, beautifully-proportioned instrument that requires no more floor space than an upright, yet provides all the delights of a grand.

In addition to its convenient size, the Brambach possesses deeply resonant tone, wonderful responsiveness, and glorious heauty of line and

finish.

To appreciate its beauty, to realize the happiness it can bring, you must see it-hear it-play itpossess it.

BRAMBACH

BABY GRAND

\$ 650 and up



Because of the enormous Brambach production, this re isingly low, \$650 seb, f. o. b. New York City. On consenient terms, if demusic houses everywhere,

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our complistred. Distributed by leading ments.

BRAMBACH

MANO COMBANA

Mark P. Campbell, Pres

615 W. 51st St., New York City

To Improve the Voice

By Eutoka Heilier Nickelson IV Disposition:

I. It is not only important that the fanists be acquainted with the laws of (a) Have a clean mind and restful con-Musical Form, but bicewise the vocalists, m order that their interpretative powers (h) To be a good singer one must live may be broadened. life." Some essentials for good singing:
 (a) An "ear" for music.

1 Sorrow nuts nathos and understanding into the singing voice.

The cheerful and joyous things in life out gladness into the voice, Read aloud the literary text, later singing it very slowly, without the aid of accompaniment, thus giving the singer "time" to think and to have a clearer un-derstanding of the author's message,

How Soon Should Songs Be Given?

By Reatrice Wainwright

Many difficulties of articulation and the correct use of the vowel-consonant counciation are encountered in songs only; and it is necessary to put into actual practice quite early in the study of singing the various combinations of consonants and vowels as found in simple songs. This in preparation for the greater difficulties

III. Daily breathing exercises: (a) Breath should never be inhaled at

y point wherein the act is an interruption

that come as the student progresses. It is only by giving sougs comparatively early that the teacher can discover what corrections are necessary to be made in the pronunciation and emmelation of each stu-No two students require the same correction, even when they come from the same part of the country

The question of enunciation in singing is vital, for several reasons. One is that the text may be understood by the listeners, and the other and very important reason is the great aid to good tone that comes from

The interest of students is also kept by troducing sougs. But the important rea son is the actual development of the singer attainable only through song study

The problems of phrasing, time, rhythm, breath control and many matters that must be conquered by the student, are hest learned in sougs, though vocalises also have their share in the musical development of the student and should have a prominent place in the program of studies. But the theory that the student should be kent on exercises alone for a great length of time has passed. The simple song has come to he recognized as of great value to the student when properly prepared to take up the new problems that come with the introduction of words with music.

Time to Breathe Ry Helen Oliphant Bates

nervous and fidgity? Is your brain all mixed up from practicing? Then you had better stop and breathe awhile. Here are some exercises that will refresh you and mable you to accomplish more in your next

I. Stand creet, with arms hanging at Raise arms to the side and up over the head. Rise on tiptoes and stretch up as though you were trying to touch the ctiling. In this position sway gently from side to side. Return to starting position. 2. Stand erect with arms extended at

Rotate arms in large backward cireles inhaling a deep breath with each rota-Let arms drop to sides and exhale 3. Stand erect with hands on shoulders,

Do your head and neck ache? Are you Rotate elfows in backward circles inhaline a long, deep breath. Let arms drop to sides and exhale. The circles should al-ways be made backward, because this forces more air into the lungs than forward circles. 4. Stand erect with hands on hips. Fill

the lungs with a long, deep breath. Exhale by blowing as long and as hard as you 5. Let the head drop forward, perfectly

relaxed. Inhale while you rotate the head in a circle to the right. Reverse and rotate in a circle to the left while ex-

haling.

6. Let the head drop backward as far as possible. Inhale. Exhale by blowing upward as long as you can.

made my music. Make it live again, as I made it live and speak."

—Rev. Dr. William P. Menkila. "The antograph scores of the great masters of music are nothing more than their directions, saying to us, "This is how I

BUSH CONSERVATORY

EDGAR NELSON, President

CHICAGO EDGAR A. BRAZELTON, Vice-President

Ten Weeks

Louis Kreidler

William Phillips

SUMMER SCHOOL

Cir Waste June 30 to August 10 School Music Courses June 30 to August 3

May 26 to August 3 The brilliant Faculty of over one hundred and Special Courses twenty-five artists and instructors includes-VOICE

VIOLIN

CELLO

ORGAN

PIANO

Jan Chiapusso Mme. Julie Rive-King John 'J. Blackmore Cecelia R. Berry Jeanne Boyd Elsie Alexander Robert Yale Smith

Edgar A. Brazelton Mme. Ella Spravka Grace Walter Eva J. Shapiro Ethel L. Marley Harry T. Carlson Grace A. Shay

COACHING AND VOCAL REPERTOIRE Edgar Nelson

HARMONY, COUNTERPOINT AND COMPOSITION Edgar Brazelton Rowland Leach Jeanne Boyd Jessie Willie Keith Holton

Edgar Brazelton (Piano)

Grace Walter PUBLIC SCHOOL MUSIC

Lyravine Votaw Mrs. Homer E. Cotton Charles Espenshade Rimo Roesler Gertrude Byrne

Poul Bai Emerson Abernethy Emerson Abernethy
Mae Graves Atkins
Frederica Gerhardt-Downing
Mme, Nelli Gardini

Mme. Justine Wegener Glen Drake David Duggin Mme. Emmy Ohl ORATORIO Edear Nelson Mme. Nelli Gardini

Richard Czerwonky Rowland Leach

Lorentz Hansen

Welter Brauer Harry T. Carlson Robert Y. Smith

Bruno Esbjorn Ebba Sundstrom Paul Stoes Robert Quick

OPERA

Carl Klamsteiner Jessie Willy Keith Holton

NORMAL TRAINING COURSES Helen Curtis (Class Piano Methods) Helen Curtis (Class Find Methods) Ebba Sundstrom (Children's Violin Methods)

Emerson Abernethy (Voice) Rowland Leach (Violin) Elias Day (Dramatic Art) Oranne Truitt Day (Expression) Eva J. Shapiro (Piano Demonstration Class) Cora Spicer Neal (Dancing)

CLASS INSTRUMENTAL INSTRUCTION Helen Curtis-Piano Charles Espenshade—Violin

DRAMATIC ART EXPRESSION AND STAGE CRAFT Oranne Truitt Day

Elias Day Lawrence Johns Edwin Stanley Elmo Roesler-Woodwinds George Schumacher—Brasses

DANCING Cora Spicer Neal Margaret Koch LANGUAGES Emile Leclercq, Director

Francine Darke Special announcement is also made of-FREDERIC LAMOND

ARTHUR MIDDLETON ARTHUR DUNHAM

ACCREDITED COURSES LEADING TO CERTIFICATE, DIPLOMA AND DEGREES PARTIAL SCHOLARSHIPS

Concerts in Europe.

Concerts in Europe.

Great American Barltone, just returned from triumphal tour of Australia and New Zealand.

Well Known Concert Organist, who has been engaged as head of the Organ Department. A feature of the department will be a course in movie-organ playing by

SUMMER ARTIST RECITALS

Recitals by distinguished artists of the faculty. Write for full particulars of this advantageous offer and application blank.

STUDENT DORMITORIES Attractive, comfortable summer accommodations. Excellent meals, practice pianos in every room. Attractive, confortable summer accommodations. Excutent uses plants plants in every room, Pleasant location, four blocks from Lake Michigan, near bathing beaches, parks, etc. Very reasonable total expense. Rooms only, without meals, also furnished if desired. Send for application blank, and the property of the proper

MAKE YOUR RESERVATIONS NOW

For free summer catalog, with full information on all courses of study, list of artist recitals and free advantages, address For free summer catalog, with full information on all courses of study, list of artist recitals and free advantages, address

839 North Dearborn Street, Chicago, Illinois

Question and Answer Department Conducted by ARTHUR DE GUICHARD

Emplish Hurp Strions.

Q. I here a single called English here, of a two proof unite, but find it very difficult to these it up to girth, as the past strings amount to the control of the

Municians' Numes Pronounced.

Q. Kiedy passaure the fellowing marce of comparer, sony our ways field. Ordered, of comparer, sony our ways field. Ordered, respectively. In a first comparer, sony our ways field. Ordered, respectively. In all you exceed by felter market, field, one of the single particle of the single part Names Propounced.

How to Pinger Pieres.

9. I result for is have a fee rates for our property of the property of

Ausstan of Consting

O. Wrn a piece is 1) [four-four] time

or holl-safe to 19] Min, how it if to other

or holl-safe to 19] Min, how it if to other

the opinish is constroned, that is,
that on the opinish is constroned. But if it
that each the Mil hope to 10. Accounted

A. It should be content for the holl-safe

A. It should be content for each half

or The explicit in quarter notes by Mil,
or the content is the safe of the content

or the content is quarter and treated

or with their contents and the content

of the content is content on the content

of the content is content on the content

or of the content is content.

d Songs and Ballads; Northern and Southern War-Songs The Source and Hallades Northern and Co. (I). Reported to present on the property of the Co. (I). Reported to present our control of the Co. (II). That some years good to present the control of the Co. (III). That some years good to present the control of the Co. (III). That some years good to present the control of the Co. (III). The control of the Co. (III) and the Co. (III). The Co. (III) and the Co. (III) and the Co. (III) and the Co. (III). The Co. (III) and the Co. (III) and the Co. (III) and the Co. (III). The Co. (III) and the Co. (III) and the Co. (III) and the Co. (III). The Co. (III) and the Co. (III) and

Construction of the second of

(1) The small plant between the T of the State of the Sta

in Haberbier, Op. 53, No. 8, we find:

The Demolete Instrument the Cartiol

G. The is a front, and what is November 1.

G. The is a front, and what is November 1.

G. The is a front, and what is November 1.

G. The is a front in a set Lagade in the control of the contro

VEAVER



The Weaver Tone ogs but steedfeat strongs the years.

REATED for those who have a and the judgment to select wisely.

The unqualified approval of worldfamous musicians and the thou-sands of Weaver owners is proof, beyond cavil, of its supremacy.

WEAVER PIANO Co., INC. . York, Pa.

EASTER MUSIC for Church Choirs

Easter Choir Cantatas (New 1926) The King Eternal Wilne-difficult 75c Hosanna !-Nala-casy-73c A copy of each of the above will be sent on 10 days' approval unon request if "The Etude" is treationed

Roster Anthems We publish over those handred. Easter authorse in separate extrave forms. A engy of the ten more pro-ulte out of those three based red will be sent on 10 days' opproved again request it." The Ende" in masslood.

Easter Solos and Duers Ask us fay a fine copy of "The Clarch Sobia" for February 1, 1906, a book of mered poem with the marks of mouscal actings. Easter, Mothers' Day and Children's Day included with new soles and dectri for prograd openions. Members "The Envision,"

Lorenz Publishing Company Dayton, Ohio (246 W. 5th St.) New York (70 E. 45th St.) Chicago (218 S. Wabash Av.)

WANT WORK HOME?

New Songs

Unusual Interest

Charles Wakefield Cadman A Song of You, kipk and low more 40

Geoffrey O'Hara Where Harven Is, Augh and her soire . 40 Wint Tee Wet, Augh, medians and

Sidney Dalton Oscar J. Fox

The Hills of House, high, medium and

A. Buzzi-Peccia George P. Hulten

When My Fancy's Russing High, first and low rows

ONDER FROM YOUR LOCAL DEALER

CARL FISCHER, INC. Cooper Square, New York 380-382 Boylston Street

410-432 S. Wabseh Ave.

BOOK that should be in every or-oanist's library is A Primer of Organ Registration by Nevin. Another valuable book is entitled A Dictionary of Orean Stoks by Wedgewood, Orean Revistration by Truette, is also to be highly rec-Artistic Resistration by Andeley, might be procured for much better reason than merely enod measure. If the oversist is in affluent circumstances (and most of us are!), he might invest in Audsler's other hooks: The Art of Organ Building, to-cether with The Organ of the Twentieth Century. After he has read, marked, learned, and inwardly digested the contents of all these books, he will know a great many things Some American humorist said. "It is

hetter not to know so much as to know so much that is not so." It is especially time that it is just as well not to know so much that is of little use, and not much that we read is of great use under all cir-cumstances. It is said that the doctor's first case defies all his books and clinical experiences. It is somewhat the same with the young organist; and whatever may be said here is intended primarily for the young and inexperienced organist. After reading everything he can procure, he may sossibly feel cornel to any task. On taking up a new work, he may glance at the suggested registration, which, among other ngs, calls for a Gamba, Clarabella and Clarinette. The nearest Gamba is forty miles away. There is not a Clarabella in the state, and the only available Clarinette an old vellow one in the barber-shoot If he has a real honest-to-goodness Obot, it will be out of order most of the time. If it is a make-believe Oboe, then he has none at all. Then again, his Melodia may resemble the musical (?) instrument that brings up the rear of the circus parade. and many open diagrasons are more fitted factory whistles than anything else. The four foot registers are, often as not, from musical, being unfit for indi vidual use, and only serve to render the full organ harsh and screamy, cumstances may be extreme, but they often exist; and where they do the organist is entitled to a heart-felt sympathy, and that is about all that he need look for. There is nothing to be done about it. But, in the case of the average small organ, even when it is equipped with a fairly musical set of registers, books on registration, like the books of the young doctor, may not be of much use; and the young organist, like the young doctor, must do what he can and see what happens.

In Composition

R EING an organist presupposes sor amount of musical insight, a discriminating ear and a fair quota of artistic taste. These, together with patient concentration, intelligent experiment, may reveal tonal possibilities-that were never dreamed of by the composer when he suggested the registration. While all music may not have been composed of the organ, there is no doubt but that the writer is guided in his suggestions by the stops that he himself may happen to have at his disposal. With two manuals, five or six great registers, seven or eight swell registers. the usual manual and sub- and suneroctave couplers, it becomes an exceedingly pleasant and profitable occupation to try out the large number of combinations that are possible with even this limited Try every stop separately, in threes. Theoretically, a fourpairs, and in threes. Theoretically, a four-foot stop and one of sixteen-foot tone are not a fortunate combination. But there are organs on which this total disparity produces a fine solo effect. Again, very ment of using a sixteen-foot stop and playing an octave higher than the notes indicated, or a four-foot stop and playing

The Organist's Etude

Edited for MARCH by WELL-KNOWN SPECIALISTS

It is the Aim of THE ETUDE to make this Organ Department "A-Organist's Etude Complete in Itself"

Registration By T. L. Ricksby

gans, the sub- and super-octave complers have taken the places of "mixtures" and multiple-rank registers which are practically always found in English and European organs. These "mixtures" are used in obelience to certain acoustical Whether the substitution has resulted beneficially or the reverse is a disputed question among organists; but one thing is certain, these couplers have furnished the means of providing some interesting musical effects-perhaps some very odd ones, too. But it must not be forgotten that an odd effect is often acceptable if only for a few moments change. They are the total olives at our musical It may be remarked in passing that this work becomes still more useful and effective if the organist can hear the results, not at the organ only, but also with the help of an assistant, from a distance. Distance lends enchantment to a view, we are told. It may lend disru-character to a tone. And many a favorite solo stop or combination might be given a additions and improvements. The chief much needed rest if its effects could be thing is to begin. Something will come of heard from a more or less remote pow it. Complaining or finding fault never did Buy all these books by all means. For the young organist they contain indisony mod.

In the great majority of American or- pensable musical knowledge. To become even the names of stops is worth while even where the immediate opportunity to use them does not exist. The opportunity to may come some time. To know their etfeets is still more worth while, that is, to know what they are supposed to seemd like and what they will sound like if they are recreetly made and artistically voiced. But on your organ the stops may not give out the sounds that the books my they should. Never mind a little thing like that Make a special study of the resources at your command. The results may be pleasantly surprising.

Cods. Do not "kick," or "grouch" and cause the music committee to think and perhaps say things. If the organ is an old one, very quietly start a movement for a new one. It may be hard to start, but long and varied experience in church work has proved that once such a movement is started, it soon gains momentum, On the other hand, if the organ is a new begin a campaign to raise funds for

All Hail, Sir Heel!

By O. A. Mansfield

PERHAPS nothing illustrates the progress made in organ technic during the last half century so well as the freer use made of the heel in playing pedal passages to-day as compared with the rendering of the same progressions fifty years ago. For instance, Sir John Stainer, in his excellent Primer of Organ Playing, lays down the rule that.

"The heel is used only immediately before or after the toe of the same foot. Separate single notes are never played by the heel?" The italies are ours. Let us see how this last statement of Sir John agrees with the practice of modern pedagogs. Dr. Eaglefield Hull, in his recent work on organ playing, asserts that "A system which is founded largely on the use of the toes for long notes (he means long pedal keys) is false, because it takes the key of C as the normal one, whereas the C scale is abnormal from a podalling point of view. It is the only scale which does not use a short key." Amongst other things Dr. Hull goes on to recommend that in all passages "consisting entirely of long keys and requiring any turning under or over, the heel of one foot should alternate with the toe of the other, as far as possible." Accordingly this authority would point the subject of Bach's Fugue in C major thus:

yi si i i

whereas the older practitioners would have 'footed" it ou this wise:

967 111 1117 1

As may naturally be expected, this from employment of the heel has radically employment of the neet has radically changed the footing of scales and arpeg-Taking, for example, the scale of D gros. Taking, for example, the scale of D major, our method, a fairly modern one.

Phyjelji (řřtřícťů) by which the foot which has the short keys, in this case the right foot, places the on all its long keys. But our friend heel on all its song acres not our irring, Mr. Elling ford, in his (the latest) book on Pedal Scales and Arpeggios, would pedal

2% JJJJJJPHYYYY

the scale in this manner:

Here the left foot is behind the right on the upper E, but is front of the right on the upper B. These examples may also be compared with the oldest method of all in which the with the coors an and at m which the the heel. Then, by way of exemplification

of the heel and toe in both feet, take the following pedalling for the scale of B flat major, as suggested by Mr. Ellingford:

This would have scandalized our grand fathers who would have pedalled the post age with alternate toes, and of course the arpeggio may be and still is by many players still "footed" in this way. But the advantages of this complete emancipation of the heel are much more obvious when we come to the pedalling of broken intervals. Here is a fine example the fugue subject from the Finale of Mendelssohn's 4th Sonata. The older players would have executed this entirely with the toes. We would suggest:

West of the Line

in which it cannot but be admitted that the more modern system is an enormous gain On the other hand we fail to see that the modern system has any advantage to show over the old plan of plain tocing in sail passage as this from the Finale of Mendelssohn's Second Somata-or in any similar passage employing the long pedil keys only. We show a modern method the older and superior one of alternate toes we do not think it necessary to exemplify

2000

Here, however, we are drifting into min ters of opinion rather than matters actual fact. And of the former, as the old Latin tag has it, De guetibus non est difputandum. One thing the young organish will have to remember and that is that the heel has at last come into its kingdom. If he is wise in reading the signs of the time it will not be long before he discovers that that kingdom is likely to be permanent and will exhibit a tendency to increase rather than to diminish. It would be well-therefore, to get acquainted with this new power in the quickest possible time.

General Principles of Registration

By Helen Oliphant Bates

In the accompaniment of voices diaps tone should predominate because it blesd with and supports the voices and may be used for some time without fear of more ony. Dispason pipes, especially the stopped ones, produce a tone that is lacking in upper partials. For this reason they sound in combination with other stops which less to counteract this deficiency. Decause of their clear and fundamental quality the are valuable for hymns, which are good ally antonneed on the swell manual and then played on the great when the congre-

For passages of quiet character the soft flue stops of the swell and choir will be sufficient. When more volume and bed' are required the swell reeds are acked. The great reeds are used only for trumpet of fects and fortissimo parts. Reeds should be used smooth and to be used sparingly because they soon be The string tone stops brighten the color

and are effective alone and in combination They do not give as much support to voices as dispason store as much support to voices as diapasen stops. It is advisable to con bine them with other stops, not only cause this will make them blend better with the voces, but because it will help to quicken their naturally slow speech. should be used judiciously because they soon become monotomous.

Compound and mutation stops reinforth the upper partials of foundation stops that adding brilliance to the tone. All fancy played an netage higher are effective for stoos should be used with error care, in order to avoid a cheap style of playing

Stops of eight foot nitch should form of the manual registration, so sixteen foot tone forms the basis for the pedal. Eight foot stops on the pedal add firmness and the basis of all accompaniment. II foot stops may be added to a smitable foundation of eight foot stops, provided the prevent that big gap between manuals and bring a dragging congregation back to tempedals which would result if only sixteen no or up to nitch when the tone is flat. When ming four foot and right foot stops it of the nedals assist in giving that effect of is more interesting to select stops of different color than it would be to choose the same quality of tone. Four foot stons played an octave lower provide many conouts to the cight foot stops

The sixteen foot stops on the manuals thicken the tone and add weight and dis-They are seldom used on the great. On the swell they can be added when fullness and body are desired, as in accom-panying a large chorus. Sixteen foot flue tone combined with eight foot flur tone will help to keep the pitch when the tendency is to sing sharp. Sixteen foot stops

variety.

Stops should be added or taken off at the herioning of phrases or spetions. When for special effects they are added in the course of a abrase it should be upon an acbeat. Changes of registration should never be made when to do so would cause a break in the rhythmic flow of the piece Such breaks make a piece sound representative and disconnected. It is better to execute organ music smoothly with few changes than to disturb the movement for the sake of pushing buttons and pull-

Just as eight foot tone forms the basis

distinctness to the sixteen foot tone and

loot tone were used. The deep reed notes

indure characteristic of large organs

The Crescendo Pedal By Helen Oliphant Bates

What a wonderful piece of mechanism the crescendo when playing on the swell is the crescendo pedal! It will bring on all the speaking stops, with a few exceptions, and some of the couplers, beginning with the softest stop not already on, ar adding one at a time in progressive order until the full resources of the instrument are in use. Close it, and they will be taken off in reverse order until everything that was added has been released. Instead of opening the erescendo slowly, bringing on one stop at a time, it may be done quickly, calling into action the full organ immedistely; and instead of spreading the diminuendo over several pages, it may be

The crescendo podal also facilitates nuendos which are not preceded by erescendos. For example, if the first section of a piece is forte, and the second piano, prepare the organ for the soft or second part, and open the crescendo to forte for the louder part. When the second division is reached, close the crescendo and the soft combination will be ready. If the first part is to be reduced gradually, all that is necessary is to close the erescendo pedal slowly. This method of registration requires forethought, because, when with the crescendo pedal, and therefore is essential to know at the outset the softest quality that will be needed until rests or pauses permit the hands to make

As the crespendo pedal brings on stops in a set order, specific combinations cannot always be obtained. If, for example, the stopped dispason alone is drawn, the oboe cannot be added without all the soft stops which are brought on first. By combining individual stops and composition pedals and pistons with the crescendo pedal, the possibilities are greatly in-

Another use of the crescondo pedal, which should, however, be employed sparthe note is struck. Satisfactory results plurase or such other places where the its can be removed from the keyhoard On some organs it is not practical to use

manual, because the great to pedal coupler brought on at the outset, and, if the pedals are in use, they become too promi-When such oreans do not contain a great to podal reversible, a slight movement of the crescendo pedal will prove an acceptable substitute.

As the crescendo pedal does not affect the swell pedal, it is necessary to operate the latter in connection with the former. On first thought it would seem that the swell nedal should only be opened on the crescendo and closed on the diminuendo. But on further consideration it is evident that both opening and closing the swell pedal on the crescendo and both elosing and opening it on the diminuendo produces the most satisfactory results. Whenever the addition of a single stop makes a soon as the new color is gained. In the diminuendo, when the removal of one ston causes a gap, the swell pedal should be closed just before the stop is taken off, and opened immediately after.

But along with this momentary opening the closing of the swell pedal is the steady part of the crescendo, to remain until the timinuendo is begun. The same is true with regard to the closing of the swell nedal in the diminuendo. Care should be last note of the diminuendo, the dving-

away effect will be most realistic. Concentration, an important element in study of the crescendo pedal, because without it one cannot be cognizant of the stone which have been called into action and pedal is easy to manipulate, as well as benied that many good and legitimate results can be thus obtained; but, if you would have your playing interesting, you must ready and take advantage of each and

"Back was absolutely healthy in all his reacting, rapid-fire seasic (like the Pague 9-fishe monifications; there was a time d la Gloue), incoming nothing and capters of the first was all time of the Gloue), incoming nothing before the rapid plining, for keep feeling, there was also a time when ing nothings beyond the material production. The physical cantendance regarded in sort-



5 feet, 3 inches long. Price, \$725, f. o. b. New York

TEACHERS, students, studios, colleges and conservatories have seof inherent quality and attractive price.

Quantity production and specialization have made the Premier Baby Grand the dominant, popular priced Small Grand Nationally. Be sure to see and har the Premier before you determine upon your

ly kindly communicate with us. Premier manually played Small Grands, Period Models and Repro-toing Instruments are illustrated and described in "The Magic of unic." Send for your copy and paper pattern, showing floor space

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively 514-574 WEST 23rd STREET

NEW YORK

O ENGENORMAN AUSTIN ORGANS

THE standing of Austin's the one great city of Philodelphia, is inden-ted by Austin captus in St. Mee's, St. Lukeand Epiphany, St. Clement's, Church of the Switzer, Arch Street Perchyterion, Catherind SS, Peter and Paul, General College, Tomple New Jerusalem. All are very large, comprehensive instru-ments, models of modern construction and

AUSTIN ORGAN CO. 165 Woodland St. Hartford, Conn.

Dr. WILLIAM C. CARL

Instructor of Many Prominent Organists

Director of the Guilmant Organ School

WRITE FOR CATALOG 17 East 11th Street, New York City

Toxary arens of declar least he was solved as least-depend of "displace applicate. Second Suprace SUPER "ORGOBLO"
Standy—Efficient—Quiet
Most all the largest and fire ris one of the rest rate in ratered | odd *(CESCOLO ATABEL

THE SPENCER TURBINE COMPANY HARTFORD CONNECTICUT



Behind the Panels

Of Your Piano-Y OU strike a few cheeds.

heys respond to your most delice
touch . a tone of organifindity . you have saled using it
one of the world's most workerful mea
morems—the purpo across!

nd the panels of leading

WESSELL, NICKEL & GROSS Established 1974 New York City



T Summer Session

Beginning June 21st

Length of course arranged to suit individual convenience

Study

~at an amazingly low cost, averaging \$150 orless for a full course of study under master teachers

Master Classes Master Classes in Piano, Voice and Violin, conducted by renowned artist teachers, at so low a cost as to be within reach

or au. Classes in Teaching Repertoire, Music Pedagogy (Normal), Public School Music, Harmony, Counterpoint, Composition, History and Appreciation of History and Appreciation of Music; Accompanying, Ensemble Playing, Sight Singing, Orbestra Conducting, Choral Conducting, Dramazic Art, Dancing and Languages; a special course in Community Music, and another in Motion Picture Organ.

Teachers' Certificates may be earned by completion of prescribed Courses Private instruction available from the entire Faculty of more

than one hundred instructors, in any subject desired.

Dormitory accommodations provided at moderate rates.

Eight Vacation Excursions All the good times of a real va-

Vacation cation can be enjoyed in a series of eight vacation excur-All the good times of ions, conducted by the School. The schedule includes: 1. An a real vacation along automobile trip through the with the advantages Chicago Parks, concluding with of summer study a visit to the studios of the famous sculptor, Lorado Taft 2. A visit to the Art Institute. 3. Capitol Theater Party. 4. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to the Field Museum. 5. A boat ride on Lake Michigan. 6. A visit to Newberry Library and the Chicago Histonial Society. 7. A visit to the Chicago Tribune, to see the printing plant, the great Radio Stateon WGN, and the Observatory Tower. 8. A journey in chartered car to Ravina Park. Piene

supper in the Park. Opera in the evening with Metropolitan and Chicago Opera Company artists. Free recitals will be given every week by artist teachers of

Teaching Positions

pportunity The Sherwood Music School now has Thirty Neighborhood Branches in Chicago. These Branches give rise to positions ~for professional for advanced students and teachers who wish to teach and advancement at the same time continue their study under our artist teachers. There are also excellent positions available for our students, when qualified, in the thousand

and more Branches of the School, located throughout the country. Additional teachers for the 1920-27 teaching season in the Chi-cago Neighborhood Branches will be engaged from those in attendance at the Summer Session. The number of openings is so large that any talented, ambitious student or teacher, with reasonable preparation, may be sure of an opportunity in our organization.

Address inquiry for Catalog and Teaching Position Application Blank to

FINE ARTS BUILDING-410 So. MICHIGAN AVE.

CHICAGO~ILLINOIS

GIRVIN VIOLIN SCHOOL

A SPECIALIZING SCHOOL

Vielin Druble Bass Counterpoint Vieloncello Harmony Composition Attraction of the School Lectures, Concerts, Redicin, The Symphosy Clair Orchesters, Tai Internediate Dicketon, Justice Orchesters, Saring Quartettas and Teins. Student may write at earl time. Limited number of free scholambips awarded. Prec 1420 Kimball Hall—Dept. E, ner Wabush Ave, and Jackson Boulevard CHICAGO

COSMOPOLITAN SCHOOL MUSIC & GRAMATIC

DR. CARVER WILLIAMS - President Leunel le Montril Hall - Except Andre Conte Laurel le Markil Bell—(Yeape, Taple Coner Endons Louis) of 60 Julius. Normal malaine for Teachers. Studenti Orchestes, Cornel Control, Diploras, Depress and Teacher Corollina George, Diploras Depress and Teacher Corollina, Munches Theory, Composition, Visioncellio, Orence tral Instruments, Public School Music, Department Physics, Public School Music, Department Physics, Public School Music, Department Physics, Co. Many Fere Advantages and Scholarskips Plans and Fisien Prints

Per particulars siderm - Edula L. Suntan Ar-COSMOPOLITAN SCHOOL OF MUSIC Box E, leth Floor Kinhall Hall Bids. Chicago

LAWRENCE CONSERVATORY CASL J. WATERMAN, Deep Augiston, Wincomin.

Free Bulletin-SCHOOL of MUSIC Year 1926-1927 Review Sept. 28, 1926

MILLIKIN CONSERVATORY OF MUSIC Offers there training is mustic. Courses leading to Buchstor of Music Degree, Diploms, and Cartif-ests in Plant, Vacc, Volte, Paper, Public School Music Methods and blank is independent Matthe LOWELL L. TOWNSEND, Di-

PERCY FULLINWIDER Head of Units Department LAWRENCE CONSERVATORY APPLETON WIS. A MASTER TEACHER stad opportunity for the se-sordent of violin. Write for CARL J. WATERMAN, Door

Mr, and Mrs, Crosby Adams ANNUAL SUMMER CLASS FOR TEACHERS OF PIANO July 11nd to August 6th, 1926 MONTREAT, NORTH CAROLINA

Atlanta Conservatory of Music THE FOREMOST SCHOOL OF FINE ARTS Adenuages Equal to These Panel Astrobura. Sudden's may color at may time. Need for Cardian 600 7 LESDINGE, Streeton Peachtree and Broad Streets, Atlanta, Georgia

CONSERVATORY HAROLD RANDOLPH, Director One of the oldest and most noted Music Schools in America

Public School Music SUMMER session

course leading to a special Public School Music Teacher's Certificate. See general Summer Session announcement elsewhere in this time, and write for Caraing

Sherwood Dusic School Founded 1895 by Wm. H. Sherwood

FINE ARTS BUILDING CHICAGO, ILLINOIS

DENVER COLLEGE of MUSIC, Inc. An Endowed Institution—Not for Profit

SUMMER SCHOOL June 15 to July 27 Excellent Feesilty and Educational Feesilties Courses in Voice, Instrument, Public School Marie, Theory, Proprentive Series, etc.

Fall Term Opens September 18th EDWIN JOHN STRINGHAM, Mes. B., P. D. Danie 10th Ave. and Grant St., Danver, Colorado

Theater Organ N intensive Summer Session course, em-

bodying the fundamentals essential to preparation for aposition given by Mildred Fitzpatrick, one of Chicago's highest paid and most popular theater organists.

See general Summer Session announce ment elsewhere in this issue, and arise for Catalog.

Sherwood Qusic School Founded 1895 by Wm. H. Sherwo FINE ARTS BUILDING CHICAGO, ILLINOIS

WISE INVESTMENT OF SUMMER DAYS IN SPECIAL STUDY WILL BRING DIVIDENDS IN THE FUTURE.

Louisville CONSERVATORY OF MUSIC dividual and close instruction

infolded and clear influencies in Pains, Optas, Harp, Volce, Viche, Pains, Optas, Harp, Volce, Viche, Donnell, Grebsteri Bahre-reas and all Toccottand Schjetter, Mary student inches verification in the large student with which the large student with very distri-ct them have been supported by School and Company of the Company School and Compan

ESTABLISHED 1857

do do do do do do do do do de

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

to be a large to the control of the

Anic. 1. The pedal exercises for use of heel and Simultaneously with the pedal practice, the sweeters for run hands—as fire sweeters for run hands—as fire some of contrasting colors—and of the color of the color run of a fire color run of the color run of a fire color run of fire run of fire run while holding sheet notes of firegree while holding sheet notes or

of flagree while helding sleghe noise or S. Prottle exception for left hand and fred-rich gain unique. The state of the st

as the first EVERT row time is given the Composition of the Compositio Playing, Its Technique and Expres-

cliner of Organ Registration, Novin-in Stops and Their Artistic Registra-One Stops and Their Arrests Anister to Green and He Position in Masterl Art, am. Mit Acossepantment, Richards

Softing actionaries for Februar was a consistent of the ConThere are a small or great metal that can
strength of the Constrength of the Con
tent of the Con

tent of the Con

tent of the Con
tent of the Con
tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent of the Con

tent

Seastle Oderfun for Church or Crypts Charles of Charles of Crypts of Crypts of Charles of scenes at Bagreuth

ATENTON 1 have considered the first three considered the first with contribution in plants of the contribution of the contribu

On I are a ploydet—here placed gledures for years. Studied organ one grow with a line a sunsteams. Cast I study the organ in good treeher, using "Studied"—meritered on a formers and organ. I find set and you may no suggest anything that still help us the I I do get beet the through a good to the place of the place o

needs, and do got seems to consider the organ?

A. Would suggest your reading works pre-taining to the organ—from which you might gots much information that will be of me to you on your recovery and return to the instra-nest. The following night be of interest to

A harmony course should be of much value year. Such a course may be obtained from

A harmony contres eached by all much value by yet. Such a course may be obtained from the fullestime. The such as the such as the Aye. Buffulle, N. Y. Pulversity Extraction Conservatory, Lamp-by Aye. and dist St., Chirugo, III. P. E. Keins, 2010 Cooper Ave., Brocklyn, N. Y.

Consensiature of the Pitch of Respec-tive Detailer.

Q. Has are notes used in only to show the pathware office for why to show the pathware office for which show owner first with the set to have a disputal set all united with the set to be the show as the pathware of the set of the show the pathware of the set of the set of the The middle strally possible of showing the pathware of notes.

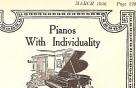
Super Gas as as as as a

C D E F G A B Once Accounted Orlege Treize Accounted Orse Once Arcented Octors on a reason of the control of

Notes in the octave next below the great-ture are shown by the use of larger roud in C. D. and so furth. Those above the ire account for e. ..., ..., on on or forth. But pirch ar organ pipes is still usused after

The See helian CCC in CCC; that above C to ult, C in althoung.

"To the Singers: Distinctness, the large notes come of themselves, the small notes and their text are the main thing. Never say anything to the publie. In monologues always took up or down, never straight ahead. Last wish: preserve me your good will, my friends." Notice posted by Wagner behind the



People with years of experience back of them; ople with that cultivated taste for the best; people who love good music, and insist on having none other, invariably turn to the Jesse French & Sons Piano when it is the ideal instrument they want.

We picture but one of our many artistic designs. You have your choice of a large number in all the fancy woods.

Liberal allowance on your old piano. Easy terms, if desired, anywhere in the U.S. Ask for our Illustrated Catalog. JESSE FRENCH & SONS PIANO CO. J and Twentieth Streets, New Castle, Ind.

Jest Franch, a name well known steen 1875

LENTEN AND EASTER MUSIC

At the Cross-Lenten Cantata for Soli, Chorus and Organ

"You'll like Gambleized music"

Selections of the best Solos, Choruses, Cantatas, etc., sent "on approval". For prompt service supply satisfactory reference with first order. PUBLISHERS

GAMBLE HINGED MUSIC CO. THE HOME OF HINGED MUSIC 67 E. VAN BUREN STREET

CHICAGO, ILL.

ARE YOU SAVING FOR FUTURE STUDY AT SOME LEADING SCHOOL OR COLLEGE OF MUSIC? You can batten the goal of your ambition by serking out all nearthy homes where there are music howers and interest them in a subscription to Tue Evue. Write the circulation department as to how you become an authorized Penna search of general control of Penna search of general control. ised Eruon agent and carn money securing subscriptions in your spare time,



SUMMER **MASTER** SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER ALEXANDER RAAB EDWARD COLLINS HERBERT WITHERSPOON RICHARD HAGEMAN WILLIAM S. BRADY SERGEI KLIBANSKY FLORENCE HINKLE LEON SAMETINI ARNOLD VOLPE W. OTTO MIESSNER CLARENCE EDDY

FREE FELLOWSHIPS

TEACHERS' CERTIFICATES and DEGREES

STUDENT DORMITORIES

PALL SESSION OPENS SEPT. 13 MPLETE SUMMER OR WINTER CATALOG ON REQUEST

CHICAGO MUSICAL

60 EAST VAN BUREN ST. A Conservetagy Pledged to the Highest Artistic Studeren. Established 1962

(Chicage Munch) Chicago, Ill.

DUNNING SYSTEM of Improved Music Study

NORMAL CLASSES AS POLLOWS MRS. CARRY LOUISE OUNNING, Originator, 5 West 69th St., New York City: Narrael Class, July 15, 1986.

MEX. CLERIC CORES ONNUNC, Objection, is West 600 St., New Test City; Normed City
Renal Ext. Indexes, Lorent Hills, "Johnes, 1984; School of Mexic
Exclusion Ext. Location 22 Schools St., Thin, Obio, Seried School of Mexic
Exclusion Ext. Location, 22 Schools St., Thin, Obio, Seried Schools
Ext. Location, St., Commission, St., Com

Trained, Carent, J. St. Schoen Mills, 1818 Michael Rev., St. Livan, Str., Normall Colons, Amer., Amer., And and Str. Str. Str. Str., Normall Colons, Amer., Amer.,

Co. Control.

Min. Cydin, See SM, Wercheny, Cenn.
In. E. O. Florgon, 1339 Hellr So, Onlin, Tenz.
Chause held Oxlin and Ade, Oxle,
Ell. Prices, 6187 Fest SIM Ave., Richannad, Va.
spicial Expr., 519 Pack Soc., Nov. Fed. City,
diplical Expr., 519 Pack Soc., Nov. Fed. City,
diplical Expr., 519 Conf. Soc., Long-Spice, Citil,—Jame 510, 1926.
En. S. E. The Soc., 1311 Examiliation Avenue, Beaston, Fasts,
B. E. F. Feders, 1311 Exam 1510. No., Oxlethera City, Obl.,
E. E. F. Feders, 1311 Exam 1510. No., Oxlethera City, Obl.,

110 Conf. Soc., 1311 Exam 1510. No., Oxlethera City, Obl.,

111 Conf. Soc., 1311 Exam 1510. No., Oxlethera City, Obl.,

112 Conf. Soc., 1311 Exam 1510. No., Oxlethera City, Obl.,

INFORMATION AND BOOKLET UPON REQUEST

Tincinnati Tonservatory Music

SUMMER SESSION OF THE DEPARTMENT OF PUBLIC SCHOOL MUSIC (Accredited) nice six-works' courses giving credit toward cordificates truction in Orchested Instruments and in organization

MASTER CLASSES IN VOICE AND PIANO BERTHA BAUR, Director

DANA'S MUSICAL INSTITUTE

The Only University of Music in the World The Unity Unitersating of Music in the World
All branches tempts on the delly lenson plan : Special Music Supervisors Courte
Fed non-centificate, September 48, 1815. Sources School spaces Manage, Jan. 224, 1817
Colologue on capilacition is LYNN B. DANA, Pres. Deal.

DETROIT CONSERVATORY of MUSIC

Finest Conservatory in the West concerns in Plane, Voice, Vielle, Organ, Theory, Public School M. and Burwing, Gual Interpretation etc. Vox tone to an andre and Burwing, Gual Engagement Ledaum Concern Ind Rectable Linguistics Management Ledaum Concern Ind Rectable Linguistics Interpretation

Students they servery, Lee 7, 5835 Weedward Anness, Octroit, Mich.

The Clebeland Institute of Ousic

Summer School, June 21st - Aug. 1st Complete courses under regular faculty for students of all grades. Special courses for teachers and profes-sonals. Exceptional living accommodutions for out of town student Mrs. Franklyn B. Senders, Acting Director 2827 Forfid Avenue

Heidelberg Conservatory of Music Piano, Voice, Violin, Organ, Thomps horough Teachers Retro Reathersh

Charge of an other properties and an all the sec

A Violin Teaching Help

LITTLE SUITE For Two Violina in the First Position

Next bisplid material for violar pupils, sing in the form of teacher and paril lusts. However, the property of the per Strings. String Crossings (wite), incore Execution, the Till and Termins. Teacher's Paril Touble Stopping and the Paricona, the Chromothic, and in the Teacher's Paril Touble Stopping and the Appendix. The in secondarily interthe Arpeggie. The is exceeding meteried that the winder teacher will appreciate

THEODORE PRESSER CO. 1712 - 1714 Chestnut Street Philadelphia, Pa-

The second of th

Miss Blank's Method To THE ETCH:

My daughter and I were invited to the hirth-day party of Janet Marrissa. The young po-ple played games and danced and had a july thy pure, and discort the end of purple physical gains and discort the end of the first threaten, a gradients in the envel said to Jance, "Please, Miss, will you play a few selections on the plane". All of on would have to hard you play.

"On, you will be a supplementable of the plane of th

ment a life general.

If the property of the control of the property of the pr

The Piano-Accordion

I ma a solucifier to pure antiquillo. That rever, and will be interiors pure of age in present the contraction of the con-rection. Press do not let that may, plano-occording, ungoest as go or a zero are interested. The best of masks can be present the contraction of the con-traction of of the

printends of the degrees. And the world have been considered that the control of the control of

(Cellfornia.)

not a matter of mere fastidiousness. It is common sense and good breeding. "Mum" neutralizes the odor of perspiration and all body odors. "Mum" cannot injure the finest fabric. Its general use

with the sanitary napkin proclaims its entire safety. 25c and 50c at stores. Or sent psythaid.

"Mum" is the word! Every woman needs "Mum The use of "Mum", the

dainty deodorant cream, is

Mum Mig. Co., 1119 Chestout St., Phila OPERETTAS AND CANTATAS

The Favorite

In America the Saprebone is undestructly the to adaptability to all kinds of more: and the lect that it is comparatively easy to master Anyhody can soon learn to play popular sire

> CARL FISCHER American and BUFFET Paris



The Bullet Supphere is the speid's best, and the Carl Pischer the equal of any American

Sold on Easy Payments CARL FISCHER, Inc.

Cooper Square, New York

Cars Florens, Inc., Cooper Square, New York. Without obligation on my part, please area we your Reed Instrument Catalog,

Letters From Etude Friends To the Breen!

I am a solverther to your marrielle. The

And They Thought He'd Never Marry

ig these revenitions will then be sent to you of, in plain wrapper. Knowledge is power. Sent the today. THE PSYCHOLOGY PRESS. 14th St., St. Louis, Mo., Dant. 59-G









Contain nothing injustous. SHE I, BROWN & SON, BOSION, Mass. TROBE & Ca., Inc., Suca Aprels, New York

CHRISTENSEN SCHOOL OF POPULAR MUS Sale 44, 20 E. Jackson Bird. Chicago.

Musical Smiles

The Worm Turns A GERMAN scientist has discovered that Among the variety entertainments of the future, we may expect, will be the worm doing his celebrated turn.

An Isishman, watching a parade, said An ERSHMAN, watching a parade, said to his friend, and pointing to the bass drum. "That's the instrument I can play."

"Like fun you can," responded his friend.
"Sure I can," said the first one. "How midd I wis to?". Die Model. could I miss it?"—Blue Notes.

The Scotch of It "Tue verra hest music I ever heard what-

Bobby Burns night, "was doon at Jamie MacLaughbn's. There was 15 o' us in Jamie's wee back parlor, all playin' in dif-formet chapts. I thocht I was floatin' about in heaven,"-Everybody's Magazine.

A max determined to begin in business nothing about the stage, but hought a musical comedy, engaged a company and started rehearsals. At the end of the first performance the conductor turned to him and said, "Well, what do you think of it, 'It's all too loud," he replied.

The conductor pointed to the score and told him it was marked "Forte." the "guv'nor" Whereupon the "guv'nor" reph "Forty, is it? Well, make it thirty-five."

* A processon of music was asked to decide on the relative powers of two vocalists whose talents existed entirely in their own

After hearing them he said to one, "You are the worst singer I ever heard in my

"Then," exclaimed the other, "I win!" answered the professor, "yes can't sing at all!"

with old violins which the owners consider very valuable on the strength of labels begring the names of great violin makers. which they find pasted inside the violin. or branded on the outside. Many people who have heard that millions of these violing and only imitations and usually of no great value, want to know how they can tell the imitation from the ecquire. a few write that they have heard that the great makers each had a private secret mark which they put on their violins; and they wish to know what this mark is and where it is to be found on the violin. They never reflect that the imitator of a valuable violin would duplicate this private mark on the imitation violin. As a matter of fact there are very few instances of

such marks having been used, Imitations?

As with everything else in this world there are imitations, and insitations, some good, some bad, and some indifferent. It roquires a real expert, one who has had years of experience, to distinguish an imitation Cremona from the real article. in cases where the imitation has been made by a master workman who knew all the tricks of the trade and who could duplicate all the characteristics of the great maker whose work he was conving. Many of these imitation violins were made many years ago and consequently show signs of genuine age and genuine wear, thus making the detection of the fact that they are imitations all the more difficult.

To qualify as such an expert requires years of study and the opportunity of seeing and studying thousands of violins, new and old, genuine and imitation, and of all schools of violin making. Some of the people who want to know how to distinguish genuine violins by the old masters of violin making have never even seen a genuine Stradivarius violin, or violi made by the other great makers. How then can they hope to distinguish the true from the false? As well expect a jeweler who had never seen a real dismond to set up as a judge of diamonds.

While it is one thing to learn to distin guish imitations of violins where the workmanship is of the highest artistic excellence, it is not so difficult to distinguish mountain of the "factory tipdies order the grad material Making of grades of this type in Germany, Austria and France who turn out victims by the thousand, put labels of the great makers in their victims less from any intention to decrive the established custom of the trade, and used by way of trade mark.

Easy Identification Marks A few of the things, by which the most

pulpable imitations can be recognized by the ordinary violin student, will no doubt rest our readers. For instance violiu owners send copies of Strad labels which they find in their violitis The staining and varnishing can be

made to help very much in giving an old look to the vielin. The stain is left lighter in color on portions of the violin The varnish is often alightly chinned in places, to give the idea of the violin having with hard knocks; or the varnish will be rubbed in places to give the semblance of wear. It is really astonishing how a violin can be doctored up to make it look old

As every violinist is expected to be a good judge of violins, the violin

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

student should make a habit of exam- be repaired. Such an expert acquires an hiner every violin he comes across. It instinct in judging violins, just as a bank will not be long before he can learn to detect the imitation marks of age which are met with in many factory violins. He should also let no opportunity go by of examining genuine old violins by the Germany, and other countries. In the larger cities, such as New York, Chicago, Boston and Philadelphia, the leading dealers have collections of genuine violins by the great makers, which occasionally may be inspected. cert violinists will, as a rule, show their violins to students who go back to the artist's room, after the concert. Violin students who live in the smaller cities often find it difficult to get to see real Cremonas. Their only chance is to see the violins of traveling artists.

Factory Made or Gensine

pearance of a genuine Cremona and a common factory fiddle as between an oil painting by a master, and an ordinary chromo, or a chean daub by a sign painter, The main thing in learning to distinenish the true from the false is to see a ereat many violins of all kinds. Real experts have usually worked all their fives in repair shops of famous violin dealers, where great artists bring their violins to

Is It Gennine?

teller who handles money all day long acquires a skill which instantly detects a People who have only a slight knowledge of the violin are usually impressed by violins which are inlaid with mother of neart or, with designs in wood: also or years or, with designs in wood; also violins which, instead of the conventional seroll, have heads of human beings from eriffers, americ, and so on. They are an idea that such violins are very rare and of great value. The very opposite is true. Organizativ great makers have induloud in "famey work" of this description, but

very rarely. Violing with this fancy inlaid work can often be bought for a few dollars wholesale. Work of this kind is rurely met with in either new or old viclins of the better class. Good violinists and concert artists usually frown on or namenced violins and violins with carved There is as much difference in the apheads instead of the conventional seroll They prefer a violin like those which left the hand of Stradivarius at his best period. The student will find much information

on the great masters of violin making it on the great masters of violin making in the following works; "Old Violins and Their Maters," by Freming; "Old Violins," by Haweis; and "The Violin, Its Pamous Makers and Their Institutors," G. Hart. The latter is a work of great value, but rether

"Jazz is crude and superficial. It may finished, cultivated art, which appeals so have technical elements which are of in-what is do terest to the musical craftsman. That is humanity. what is deepest in the hearts and minds of -CREAR THOMPSON

A Great Conductor with Great Violins



THE ETUDE Score-Reading

By A. S. Garbett Any student of music interested in cross-

word puzzles ought to find an equal amount of interest in reading orchestra scores, if he has not done so already. Every mosician sooner or later wants to know something about the orchestra and its music, and the most thorough way of doing this is to read a book on instrumentation, such as the excellent one by Frederick Corder and then to follow it up by studying the orehestral works of the masters in "Minin-ture Scores," such as are so readily available nowadays

But, alas! At the very outset the student finds himself up against the problem of reading in at least four different clefs, and at the same time mentally transposing the horns, trumpets and clarinets into the right key. Here, for instance, is the opening chord for wind instruments from the overture to the "Barber of Bardad," by Cornelins, as it appears in print:



In the above chord the clarinets are rol playing; but if they were they would be scored in "A" and would need transposing down a minor third. Also the strings are emitted, to save space, though the violatomitted to save space, though the yasoffer the additional problem of the above
feet, which is the distinction of the above
feet of the same of the above
f Built Me comply these;



The best way to study a score is while the orchestra is playing; and now that we have a machine that reproduces the actual sounds, this is easy. The advantage of the talking machine is that pussages cal-be always. be played over repeatedly until the justing mental effects are thoroughly mastered Doubtless in the near future every good conservatory will conduct score-reading classes with the aid of these instruments and miniature scores,

"I do not attach so much importance b the age of a violin, but rather look to the shility of the maker as exhibited in the instrument. If age were a great test of merit, then the violine made by the Amatis Magginis and others would be better the those made by Stradivarius and Guarnet

Management of the Orchestra

By Dr. Perry Dickie

(Continued from Last Mouth)

singly-at times other than at the rehearsal is an absolute necessity to any amateur ortheetra in which the members have any asnirations above mediorrity

First and foremost in all cares where there are several first violins-no matter how well they may be able to play as soloists—they must undergo a crystala amount of drilling so that they will play together as we hear in our first char rum phony orchestras. In order to accomplish this a uniform howing should be exacted. which should be marked on the music. The same fingering should be strictly required and the fangering done by a good violinist. The result of a neglect of uniformity in the fingering could be easily imprined, in the case of passages playable in several wars, if each one followed his own ideas, when necessarily there would be a lack of unanimity that would be perceptible at times and possibly mar the rendition of such passages.

Driffing in Groups This drilling of the violins in groups, in orchestral technic as well as their parts in the pieces they are learning, should be done quite frequently if good results are desired In the line of work laid out we advise the following: Attack, sustained notes, slurred notes, staccato, accents, phrasing, nuances, crescendo, diminundo, piano and double tops, all must be some over until they can be played with fluency and, above all with a good tone and perfectly true intonation. If second violins are already employed in the organization, unless it is an exception to the general rule, they will be poor and to the conductor, if a musician, they will be a veritable thorn in the flesh. If for any reason they must be retained—usually a financial matter-some efforts must be unde to improve them if it is possible to do so. Second violinists will need the same drilling and coaching that we have already specified for the violins in generalsave that they will need an extra amount of attention in double stops which predominate largely in their orchestral parts. This will be found to be invariably their especialty weak point and which is so freently heard as a discord in the playing of the orchestra

Uninteresting Second Violin Parts Of course the reason of all this trouble is not hard to understand when we but realize that in all but classical and modern trusic of a high class the second violin Parts are most uninteresting and decidedly nonotonous to say the least. Hence, good Personally we cannot blame them for kicking" at them. In the case of a proestional who is paid for playing second tota it is an entirely different matter; but for one who does this in the expectation of getting any pleasure out of it, we If the conductor possesses—as we would which is more likely to be the case if he headed from the very beginning berg and the proper interpretation of the intents of the composers, which latter is often entirely ignored and the rendiservers rather of the character of the had organ than anything cloc.

tralization that perceptible orchestral ef-

Drilling and coaching-in groups or feets are not only intended to be heard but are most effective when given prominame as they are intended for this reversion Especially do we find this to be the case with the 'cello, even in its solos and oblifgatos, where in many cases the players on ese instruments are seen going through all the motions of playing on them but not a sound is heard from them. An execusion

fication of the old adage of children being seen but not heard. The same trouble we find to be the case although to not quite as great extent with the clarinet. It is however a fact that in these same

orchestras where the monotony of tone prevails as far as hearing these parts, one has no fault to find in the double hass or drum hich are at all times in evidence. However we would say regarding this that while a happy medium is at all times

the best, as the parts for the 'cello and elarinet are usually melodious and inveresting, we would prefer rather to hear them too prominent than not at all or even too

When brass instruments are already in the orchestra-which however we do not advise-their chief fault will be notable a poor intonation, playing out of tune with and especially so with those playing the middle parts. If these faults cannot be corrected the players should cease to be members of the organization. However. we have found that a great help in preventing the instruments from changing their pitch, when not in use during rests, is an occasional breathing through them to keen them at an even temperature.

Special Attention to Wood Wind The wood wind-flutes and clarinetsshould receive attention; and, as the clarinet is the most important of these and absolutely necessary for the rendition of orchestral music, it should be the especial aim of the conductor that it be at its best,

A elarinetist who has not had the opportunity to hear his instrument played as it is in our symphony orchestras cannot realize what delightful tones can be obtoined from it in the hands of virtuosos as these players are. In lieu of this, however, a very satisfactory idea can be obtained as to what to aim for by the use of phonographic records of clarinet solos, lowed closely, would prove valuable educa-

Those of us who have had any experice, even in listening to this instrument know that the clarinet when well played is one of the most beautiful of instruments; bust, in the hands of one who cannot play, it is capable of producing the most fiendish

In a large number of amateur orches-

orchestral music of the better class, they are used as substitutes for other instruments the time qualities of which they in way resemble as they are very essenare also employed to decaming wan office parts; but in this case it is very like the case in the Scriptures of the "lion lying down with the laint" only here the lion (saxaphone) stress and the laint (the

"I USE a steel E string and one of my hows has black hair. My pupils develop

The Child's Approach to Music Study

To win the outburisatio income of To win the enthusiastic interest of the buy or girl at the very outset has always been one of the baggest seehlenss in music teaching. Leading educators agree, today, that this can be best accomplished by embling the youngsters to make marke in their own may with the sid of that unitversal musical instrument—the Harversal musical instrument—the Har-monica. After they have become proficient on this instrument they will take naturally and enthusiasti-cally to the study of the piano, volin-and other musical instruments. A Holmer Harmonita for the loy

or girl will help solve the problem With the nearly perfected Chromotic With the newly perfected Chromatic Harmonics they can play the com-plete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship

Bohner Hormanicas are endorsed by such prominent group education as—

Peter W. Dybens, Ped. School Music, Colorada, University, New York, Darroby Beferick, Andt Supt., Mil. School, Music, Colorada, University, New York, Darroby Beferick, Andt Supt., Mil. M. Gers, Sayet, Schools, Webster, Green, M. Gers, Sayet, Schools, Webster, Chicago, Hindan, Petersy Keefer, Principal Andelston High Salvest, Catego, Hillindia, Principal Assert, Catego, Hillindia, Principal, Jamies High School, d. N. P. Whether, Prontpal Astro Community High School, d. N. G. Hillings, March Peters, Principal Astro Community High School, d. No., Lillings.

-AND MANY OTHERS-

FREE ROOK OF INSTRUCTION



HOHNER HARMONICAS

M. Hohner, Inc. Dept. 204 114 East 16th St., New York

Watch for the announcement soon to be made of the new

LEMEIR SHOULDER PAD FOR VIOLIN "The greatest Bille invention" for

comfort in violin playing ever put out WM, LEWIS & SON

207 South Wabash Avenue, Chicag

VIOLINIST'S HANDY KIT h ettle lenet mestactus S Italian Red A

S Italian Red A

S Italian Red D

Polished Silver G

String Notth Spacer
String Nippera

Powdered Resin

of pertpeid with Waterproof F belot Pouch on receipt of \$2.0 MUSICIANS SUPPLY CO 83 Nowhury Street, Boston, Ma

TINDALE Music Filing Cabinet

Needed by every Maniens Manie Student, Library, School and Convest Will keep your name order protected from derroge, and where you can hastantly find it. Send for list of Hat or most popular atyle TINDALE CABINET CO. Flathing, New York Coy, N. Y.

BUESCHER True Tone Saxophone BUESCHER BAND INSTRUMENT CO. Encrything in Band and Orchestra I Clip the Coupon NOW!

You can play

this wonderful

instrument

hour, tunes in a week. Send coag literature on any instruments. Get easy payment plan. No obligate else could give you greater plea

HISH CHIEFETE

If you can whistle a tune, you can
master the Savophone. 3 free lessons
give you a quick easy stort. Play scales in an
hour, tunes in a restle. Send coapon free rio,
literature on any instrument. Get our frees rio,
schlenies. Nathense

rificant | an acceptance | Trumpet | Cornet | Trumpet | Town.

_____ Piesse mention THE ETUDE when obirossing our suvertigers.

GRAINGER

Roston

"GRAINGER IN PIANO RECITAL" Re W. J. Honderson

By W. J. Henderson
"Percy Guilego has long her required as one of the interesting personalites in the world of strand. The Didt portits, of
survey using the property of the percentage of the control
of the percentage of the percentage of the percentage of the percentage
delety and the very with and point of rightin. It shouldn't in
survey of the percentage of the perc conclusion of the regular program for a generous assurrant conclusion of the program of the properties of a thorough tent of his powers, from the suscess first necessary to the carry whenever internexes, and Genharm possed every test with tent of his powers, from the suscess first necessary to the carry whenever internexes, and Genharm possed every test with the program of the program of the program of the program limite of two. The sudices was steadily and tumblessay ex-tensists, the bases were all first and it was abspected as even to could Heffmany and Gennary is activationally as 100 man, to could Heffmany and the program of the program of the test of the program of the test of the program of the program of the program of the program of the test of the program of the pro

"THRONG HEARS GRAINGER" "Planist's Interpretations of the Mosters

Meet with Appreciation" "Gesinger is one of the few ginnins who succeed in filline a large concert hall. Four shirter pieces, many them a tong by You've arranged for pinne by Grainger, were greably optionfed, sealing to several results and a double except. Intro works by Calvin all of which was fervent recognished."—Tissee, New York, Newton 17, 1932. Recitals



"PERCY GRAINGER IN FINE RECITAL"

"Planist Delights Large and Enthusiastic Audience"

By Philip Hale

"BRIMMING PLEASURES"

Management: ANTONIA SAWYER, Inc., White Plains, N. Y. STEINWAY PIANO DUO-ART ROLLS COLUMBIA RECORDS

EASTMAN SCHOOL OF MUSIC

When some write their and is made to me suffer they are made any three in

The University of Rochester HOWARD HANSON, Director

SUMMER SESSION

Opens June 23, 1926 Clases July 28, 1926

All regular departments in session with complete faculties Special Courses for

TEACHERS OF VOCAL MUSIC and PUBLIC SCHOOL TEACHERS OF INSTRUMENTAL MUSIC: CLASSES FOR PIANO TEACHERS, METHODS, REPERTORY, ORGAN ACCOMPANIMENT OF MOTION PICTURES

Academic Work in University in Conjunction with Music Study For Information Address Arthur See, Director of the Summer Session

RASTMAN SCHOOL OF MUSIC, Rochester, New York processing the state of the sta



College of Fine Arts-Syracuse University

Harold L. Butler, Dern Syrature, N. Y. MUSIC, ART, ARCHITECTURE 42 INSTRUCTORS 900 STUDENTS Four-yeer Courses in

Piano, Voice, Organ, Violin, Com-position, Public School Music leading to the Bachelor's degree Unexcelled adventages for the rindy of the position of the pos s Weeks Summer Session Bagine June Jr.



MUSIC SUPERVISORS Make Summer School Count

A happy, profitable combi-nation. A Summer of special study at outstanding School for Music Supervisors, plus attractive recreational activities, social affairs, etc. Credit toward grad-uation given for Summer School work. Dermitories. Gym. Theatre. Chorus. Orchestra-In heart of famous Finger Lakes

Region. Write for new NEA Booklet. 6 weeks' course, from June 28 to August 7. ITHACA INSTITUTION of Public School Music 101 De Witt Peek ALBERT EDMEND BROWN, Det

American Institute of Applied Music Metropolitan College of Music

KATE S. CHITTENDEN, Private



Fortieth Seaso B. THOMPSON 212 West 59th Street

INTERNATIONAL MUSICAL AND EDU-MRS. BABCOCK

OFFERS Teaching Positions, Col-leges, Conservatories, Schools. Also Church and Concert Engagements CARNEGIE HALL, NEW YORK

Please mention THE EPUDE when addressing our advertise

ART' VIOLINS

are presumently the experies of all.

We says been madeing and selling visline for more let years done think of
my experience. Citablepast free on THE VIOLIN WORLD ed 65 organists roles with places of for percentage list.

DEPARTS OF ME KINDSON THE HAMP O'MA KINGGOM OPEN A PROCESS AND A COMPANY OF THE PARKET OF THE la fell sheet music form-price, possessié, each the set of "Error 1926 Consternes" \$3.52, args consigns of entertainment material on req T. S. DENISON & CO. Dramatic Publishers
633 S. WABASH AVE., DEPT. 73 CHICAGO

Violin Questions Answered By MR. BRAINE

Pianologues

Strud. Lubels.

There's a big place in music for



Popularity, pleasure, a big income, all may be yours if you start now to cultivate your musical "bump" with a Conn saxophone! You're sure of quick suc-cess because of Conn's exclusive-features: simplified key system. patented tuning device, fail vac-uum pads, perfect scale, beauti-As a doubling instrument fo Send coupon now for details of Free Trisk Easy Payments, on one Coan, Weare the only makers of every sourcement for the band, The Coan C.





C. G. CONN, LTD., 313 Conn Bids., Elibert, Ind. Henre and "Success in Music" and decals of trial



* VIOLINS

GENTAV V. HENNING 2421 maybard St., Denver, Cole

Deep, Mellow, Soulful

a Volka Ozefic competer, he preference to selecting each article teparately. Unless you are well informed on the ambject, you may pay too meeth for the Cites, not enough for the Visit of the Cites of in with chony trimmings, red shaded ad polished, good full mounted bow, ill lined shaped case, chin rest, rosin, ute, extra set of strings and a Maia and Method



CARL FISCHER, Inc. Cooper Square, New York

Without obligation on my part, please and not your String Instrument Cability.

Musical Traditions

By Robert Price

Tite need of musical traditions in our small communities is becoming each year more apparent. Frontier life and mushroom-like growth, which are comparatively recent history in many sections, have not been favorable to the establishment of perennial musical interests. Consequently this lack is one of the chief faults which distinguish American music life from that

of the Old World Everywhere in Europe one finds musical traditions. Often they date back into the twilight of the Middle Ages. In England and Wales practically every town has a choral society or two which meet every week to relearse and prepare for several public concerts a year. Often the reper-toire of these local organizations is nothing short of staggering. Only last year the author's native community in south England celebrated its 204th Choir Festiingiani crearated its 20th Choir Festi-val, with a program consisting of Mendels-solm's "Ehjah," Handel's "Messiah," El-gar's "Dream of Gerontins," Rossini's "Stahat Marer," Brahm's "Requiem' and Bach's "B Minor Mass," along with sev-

onishing to the average American, particularly when it is noted that most of the singers were local persons who had never had any training outside of the three church choirs participating in the festival-We are making some progress along this line, however. College towns and the larger cities are paving the way to a new era. A small town in central Ohio gave is 16th annual performance of Handel's "Messiah" fast year, and there are other encouraging developments here and there. But everywhere there are limitless possibilities going constantly unnoticed

eral minor works. Such a program is

Music teachers and choir leaders have great opportunities alread of them in this field. What achievement can be more worthy than the placing of a festival or oratorio or concert on the community calendar as a looked-forward-to annual event, or the founding of an instrumental or choral club that will last down through the years? Small town musicians will acmlish their noblest work in the estab-

lishment of musical traditions.

Kisses and Cash

By Merritt G. Watson

Musicians and music teachers are re-ported to live on "praise." Praise is a fine tune is that the hotel keepers have no de-sire to be paid in kisses," Later, he said, sire to be paid in kisses." Later, he said, "We have swords, laces, mantillas, snuff thing, but it will not pay board bills. The boxes, gold cases, sufficient to furnish a music worker should be substantially and shop; but as for money it is a scarce arrichly rewarded for what he has to give to

ticle, and I am positively poor. the world. Honor your teacher and your organist, Papa Mozart said, when he was touring but see to it that they are abundantly and with his marvelous son, "If the kisses berichly rewarded, that their splendid work stowed upon Wolfgang could be transfor the happiness of man and the betterformed into good Louis d'Or we should ment of the world may continue without have nothing to grumble at. The misforthe hampering pinch of small means.

Who Created the Sonata?

HISTORIANS have not agreed as to just two viols and a bass, or a violin, violence

who should have the credit of creating the and organ. sonata. Dr. Burney gave this honor to Turini, the organist of the Cathedral of Brescia, about 1634. However, in 1611, Banchieri, of Venice, had already published

It is certain, however, that the first harpsichord sonata was written by Johann Kulinau, who preceded Bach at the St. Thomas Church of Leipsig. In an appen-Banchieri, of Venice, lud already published through the competition and appear two focatas. Givenum Galeicii, organisti xi os collection of his competitions to St. Marfe's, of Venice, designated some feerfed into prefere: "I have added at of his compositions as Sounte da Chesta, the end a Sonata in B Flat which will or Querch Sonatas. These first sociate please music bavers, for why should not were for several instruments in concert, as such things be attempted on the clavier

"I give forth what is in me. When as from a spindle, and as I have a I have a limb of the Divine Being, my heart cheerful heart He will perdon me if is so full of joy that the votes fly of I serve Him cheerfully"—Hoydn.

and arrive on time in a disturbed condition 9. Never brag about your work or what 4. On the way to the lesson think of impositions you are studying. Those to

3. If something has delayed you, rather arrive late than rush and push to get there hat you have done with your music since the last lesson. If there was snything that you did not understand, remember to ask

sson begins

5. A bravy meal eaten just before the lesson may give you indigestion. It will surely make your mind work slowly as

By Russell Gilbert I. Be sure of the day and the hour, digestion takes the blood from your brain. Know just how long it will take you to 6. Do not meet the teacher with a long get there. See that all your music is in your case the night before. Be sure to chain of your troubles upon your tongue.

Meet him with a smile and he will smile take the case along with you. You will back 7. Do not make a question mark of your-2. Strive to arrive ahead of time. This self. Ask only questions essential to the will give you a few moments to collect understanding of your work your thoughts and your breath before the

8. When you meet other pupils in the eception room by polite but reserved at first. Do not treat them like long lost brothers at the first meeting. whom you do so may hear you playing

them and smile at your conceit. 10. Refrain from telling the other pupils about their mistakes. If you hear gossip about another pupil, say that you cannot believe it; and never repeat it for generally it is not true

OLUMBIA SCHOOL OF MUSIC TWENTY-DIDTH VEAD

Lesson Day

Professional Summer School

Five Weeks June 28 to July 31

Many Special Features for the Teachers of Music

INTERPRETATION FOR ARTIST STUDENTS INTENSIVE COURSE FOR SUPERVISORS PIANO, THEORY, VOICE, VIOLIN

NORMAL TRAINING PUBLIC SCHOOL MUSIC

Send for Summer School Bookles

Columbia School of Music 509 South Wabash Avenue

CHICAGO

Pride of Possession

Ark the artist who is a proud owner of a Vega instru-ment. He will tell you the merits which have made Vega, for nearly a half century, the leading manu-facturer and importer of the highest quality

Voga Violins, made by the foremost persons day craftimen of Rurope, are reproductions of famous models in every detail of design, selected wood and supersor workmanthip. Personsing unblemished purity of tone, and powerful resonant qualities.

Fees Fishing \$50.00 to \$500.00

The VEGA Co. 155-59 Columbus Ave. Boston, Mass

ETUDE RADIO HOUR SECOND THURSDAY OF EACH MONTH

AT EIGHT-FIFTEEN P. M., Eastern Standard Time STATION WIP-Gimbel Brothers, Philadelphia

Instructive, Inspirational and Entertaining to all Music Lovers

Music in the current issue is presented with helpful comment. Members of the Editorial Staff, Contributing Writers and Composers Participate of the February Components of the Component Participate in Making THE ETUDE RADIO HOUR an Enjoyable Period for

Those Who "Listen In." Be Sure to Hear It This Month.



RECOMPLEMENT OF THE PROPERTY O MELLIE DUNHAM'S RIPPLING WAVES

Waltz

Henry Ford said:

"He played one waltz as good, that is, to my liking at least, as any I over heard anywhere in the world one of his own creations, 'The Rippling Waves,'

> Piano Solo .40 Violin and Piano .50

Can you "call" Sauare Dances?

PROMPTING How To Do It

by John M. Schell This is a complete evide and contains the

figures of all strates dances commonly used. RANIO PLAVER'S PASTIME

VIOLIN PLAYER'S PASTIME Each \$1 00

Collections of well-known airs, operation melodica iira reals acultora, etc. Very treat dealer has conice CARL FISCHER, Inc. Seems NEW YORK

CHICAGO 438-432 Se. Wabash Ave. COMMUNICATION DE CONTRACTOR DE

Three Self-Instructive Books on The Art of MODERN JAZZ

PIANO PLAYING BY ART SHEFTE Now you can been to play Popular Music with all the Fill-in Tracks, Breaks, Blues, etc., as used by

RADIO ARTISTS RADIO ARTISTS

BIST BOOK seedes 150 Jazz Beeln, 50 Searce brown Ecology, Blazz Felb in Embeldinment, etc. worth handreds of dellars to any piercel, strategy removed.

Pytico, 81, 50

st reduced.

St CoMD BOOK - har Bas. The Inchlore of Jun Phase Physics. The hock teacher the strong right of Line Base necessary or operational value of the Base necessary or principal strong red chooks. The BOOK - Kerbond Harmon Simplified. The BOOK - Kerbond Harmon Simplified. The Book of the Strong right of the Strong right of the Strong right of the Strong right of the Strong right. The Strong right of the Strong right of the Strong right of the Strong right of the Strong right.

Frem year dealer, or delivered C. O D. by small if densed SHEFTE PUBLISHING CO. (Not Inc.) Dept. G 825 Lyon & Heely Bldg.

PIANO JAZZ

ENGRAVERS LITHOGRAPHERS INT ANYTHING IN MUSIC - BY ANY PROCESS WE PRINT FOR INDIVIDUALS HOUN REFERENCE MY PUBLISHER

The Conductor's Baton

By P. H. Disease

IN EXPLUR days it was the custom, even in the case of symphony orchestras and the large aggregations of voices and instruments taking part in operas and oratories. for the leader to sit at the piano (or the barnsichord, its predecessor), and set the tempos by his own playing, aided to some tent by occasional motions of the head or hands. In some cases, however, the chief first-violinist served as conductor.

This arrangement is still in constant use with the smaller theater orchestras, but for adequate guidance of large hodies of singers or players, nothing takes the place of an efficient conductor who directs with

One of the earliest musical directors to adopt this now almost universal custom was Lally, the great French composer, but the baton he used was a large heavy staff or cane. The motions he made with it must necessarily have been quite different from those customary with a small light stick, but doubtless they served the same nurpose. Unfortunately, he became a marto his use of the baton: in the year 1697, while conducting a large choral work, he brought it down on his own foot so browily as to cause a wound which devel-

oped into an abscuss from which he ultimatele died It is impossible to see at inst what date the are of the hoter become conserval to

European orchestras, but in 1820 Spohr as "must conductor" introduced the cust into England. By the time of Mendelssohn it had become so well-recognized and general that Berliog published an instructive essay on the art of conflucting with the baton, which is still one of the standard works on the subject. When Berlion and Mendelssolm met at Leinsic in 1841, they exchanged batons as a gesture of mutual respect and friendship. Berlioz accompanying his with a clever little note couched in the win of our own lames Feminore in the vein of our own James Ferninger Cooper, whose "Leatherstocking Tales" were at that time having a tremendous vogue in Europe as well as in America: "To Chief Mendelssohn. Great Chief! We promised to exchange our tomahawks; here is mine. It is bigger, yours is plain; only the squaws and palefaces love orna-

mental weapons. Be my brother! And Happy Hunting-ground, may we have up our tomahawks together at the gate of the

American Musical Criticism of Other Days

Ry Adrian Anderson

A young gentleman, attached to an American paper, went to hear Emma Abbott sing, and this is the way it affeeted him "Miss Abbott is beautiful as an angel,

and was dressed in green. Her voice is swret as the tender accents of a mother erooning her only habe to sleep, and strong as a tempest when it roars in the forest and smashes the monarchs of the woode

vales. Listening to her, the soul is lifted on the wings of infinite joy, and soars into the realists of eternal glory. When she

ceased singing we fell back again to earth, and were stunged by the concussion as though we had fallen from the ton of a four-story house or been hit in the stomach by a mule"-from a very old newspaper clipping.

New Music Books Reviewed

Srif Help for the Foolinist ("The Strad," Li-wey, No. AXY 11). By Sal. 6. Helpes: 168 agric several Binstrations, and univial ex-plor; bound in cloth. Published by the rad, Office, 2 Duncan Terrore, N. J. Landson, Dr.; Chan. Serialurus Satis, 307-308. Fifth Dr.; Chan. Serialurus Satis, 307-308. Fifth itrae, Other, 2 function Terrors, 207-208 Farti-(trae, Other, 2 function Series, 307-208 Farti-(trae, Other, 2 function Series, 307-208 Farti-(trae, 307-208) Farting of minical topics, terror English artists of every young videa-should be in the darket of the property of the state of the terror of the state of the terror of the first in the other property of the state of the

ofer Training. By W. S. Dreu. Bound then the seventy-fire pages; Ministrated, injury by the Oxford University Press at lighted by the Oxford University Press at

a the work are carefully mated. Each make most is carefully analyzed and the headin beams quoted for the galdance of the str-eut of the composition. The persual of this little back would be a most calcuste program for for anyone contemplating a hearing of his great materplace of chemi music.

Forces of the state of the stat

Make

Home VOW How a hand-

Book prettily shaded lamp, a big comfy chair makes home new. As you survey the rooms of your own home, picture what a delightful transformation a new piece of furniture here or a suite there will bring!

The New Larkin Book Offers the Ideal Way There's a cheerful, helpful place

There's a cheerful, helpful glan whereby you may place these desired furnishings in your home NOW and pay for them on the most convenient liberal terms—The Larkin Better Homes Pinn. The new Larkin Catalog pictures suites, tables, lamps, rockers, rugs, curtains, silverware, china, etc. and tells of this plan which delights thousands of home malerus. There's a

copy of this book for you Mail Coupon To-day

Lerekin Came Peoris, III. infizio, N. Y. Chrope, Ill. Peoris, Ill. Send me my copy of the new Larkin Catalog io. 241 picturing fine furniture for every room i the home, and telling of the popular Larkin letter Homes Plan.

Street and No.....

will hail with delicht THE WITMARK CHORUSES N

FOUR PART SONGS LITERS TENOTS and DEEP BASSES are SEARCE GREAT for BOYS' GLEE CLUB

CONTENTS: Asker in the D

for SCHOOLS and COLLEGES



NEW YORK SCHOOL OF MUSIC AND AR

Raife Leech Sterner, Director

824 West End Avenue, Corner 100th St. SIX WEEKS SUMMER COURSES for Teachers and Professionals, also Beginners and Advanced Students Rates: \$250 and \$300 faccording to bencher for polyane leaveen; which include board and steen, tuition, increases, concerns, teachers' cortification, one. Starting May 15 pupils may enter any day CELEBRATED FACULTY INCLUDING

Arthur Friedbelm One of the model's aventest checkets The grout Liest interpreter who during this see will play works of all the great masters. Paul Stoeving The endness violia artist, teacher, scholar

Ralfe Leech Sterner The well-known votes reacher of the heads of voice departments in colleges and schools. Frank Howard Warner Piscin, Composer and Lecturer.

Aloys Kremer Tracker and Plankt. Frederick Riesberg Distinguished planter who ended with Prans. Lists, Xaver Scharwenks and Carl Releasely. Alexander Pero Harmony and Cousternaint

Leila Yale Teacher of Poblic School Music is our New York Clay Carlotte Helen Carmichael Robertson

Drawleg, Painting and Interior Decoration. AND MANY CONTROL Our Entire Faculty will Remain in New York City and Teach all Summer

"Do re mi,

FEEL MUSIC

KNOW MUSIC PLAY MUSIC

Special Student Classes, Courses hip and Piano Playing for Tea-chers. Sight Singing without "Do re mi," "Intervals," "Num-

John M. Williams' KEYBOARD CHART or many

Precund Partial Free Scholarships Open for Competition in these Courses

Crane Normal Institute of Music Training School for Supervisors of Music BOTH SEXES Voice culture, algebraiches, carterleire, harmony con, mont-hatory, choos-confecting, methods, succion neathing. Graduans hold important pos-ices an cell gran, city and asternal abitots. ST MAIN ST. POTSDAM, NEW YORK

The Courtright The Courtright

Agreem oppositely for tereben

System of Musical te speciales to this entituded

field. Nette for methyland in Kindervarten Mrs. Liffing Courtriebt Cord. Hif Edge Are. Bridgenart Cone

EFFA ELLIS PERFIELD minamanananainaina 121 Madison Avenue (30th Street) New York City

JOHN M. WILLIAMS of New York City

FORT WORTH DALLAS HOUSTON March PHILADELPHIA CHICAGO NEW YORK CITY (Inla) (August) (Amenut)

aughor of "Child's Funt Music Book" (Schirmer); "First Year at the Piano" (Person); "John M Williams" Yay First Fent Book" (Boaten Music Co.); "Nothing Entire, or Adventures of Ten List Fingers in Mather Goose Land" (Schirmer); "Tunes to a Truy Toto" (Person). Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE in the cities given here

JOHN M. WILLIAMS. P. O. Box 216, Trinity Station, New York City

VIRGIL PORTABLE KEYROARD For Planists and Piano Students Invaluable to Traveling Planests

and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms. Excellent for Perfecting All Phases of Technic and for Strengthening the Fingers. Weight of louch can be wated from 2 to 12 owners. VIRGIL PIANO SCHOOL CO.



VIRGIL PIANO CONSERVATORY The Place to Acquire A THOROUGH FOUNDATION

A WONDERFUL TECHNIC THE ABILITY TO PLAY FOR OTHERS. A. M. VIRGIL, Director 120 W. 72nd Street, New York

PIANO SCHOOL Carnesie Hall, New York For PIANISTS, ACCOMPANISTS and

TEACHERS The SIGHT, TOUCH and HEARING System of Teaching, Write for Booklet. NEW YORK

PIANO CONSERVATORY and School of Affiliated Arts A. VERRE WESTLANZ, Mus. D., Directo A Faculty of Thirty-Five Teachers SPRING TERM OPENS MARCH 29th Regular courses in all branches of music leading

200 West 57th Street COMBS CONSERVATORY PHILADELPHIA

TWO NEW COURSES

INSTITUTE OF MUSICAL ART FRANK DAMROSCH, Director
120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE for Teachers and Advanced Pianists under CARL FRIEDBERG NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of pione, violin, voice, etc. TUITION FEES VERY MODERATE CATALOGUE UPON REQUEST, ADDRESS DEPT. L



VIRGIL PRACTICE CLAVIER

Menufactured and said only by The A. K. Virgil Clavier Co. FOUR OCTAVE PORTABLE CLAVIER for use in travelling VIRGIL SCHOOL OF MUSIC Summer Session June 14th to July 14th For estelogue, otc., scidross The A. K. Virgil Clevier Co. or Mrs. A. K. Virgil, 510 West End Ave., New York. No Other Address

PORTY-FIRST YEAR A School of Individual Instruction A School of Public Performance Four Pupils' Recitals a week give you opportunity for Public Performance Four rugues reconstruction to the Mills arthur study from clementary to the all sources required and sources and reconstruction. All sources reconstructions are sufficient and reconstruction and reconstruction and reconstruction are reconstruction. The construction are reconstructed by the Director personally informed and reconstruction of the Director personally informed and reconstruction of the Director personal problems of sortering points.

Courses for Public School Music Supervisors Approved and Accredited Three-Year Cornes in Public School, Interes Supervisors, cases sured speed completion of Cornes, without furniser enterantons. Four-year course leads to B.M. in Public School Marie.

Dermitories for Women
(Die Only Consenders in the State with Dermitories for Wesses)

In addition to delightly, incomilies surroundings in a massive for Wenney mousial day in America, derritory against hove not various and impairments attempted in the foreign mousial day in America, derritory against hove not various and mousial day in America, derritory against hove not various and of miles day of the ethnologiest in the foreign and published and the surrounding of massis, should be a property of the control of the contr

Six Spacious Buildings, Faculty of 95 A School of Inspiration, Enthusiasm, Loyalty and Success

GILBERT RAYNOLDS COMBS, Director Offices, Descriptories and Studies Broad and Read Streets

Summer Term Six weeks from June 21 Duily theory and nor-mai classes for music teachers. Pittsburgh Musical Institute, Inc.

ZECKWER-HAHN Philadelphia Musical Academy and Branches

thest standards of resident instruction. Faculty if des Preiesson Lounde Anne, Guest Teacher; Les Co-to, Congover Phinist, and other distinguished man



2054 W.L.A.KE ST. CHICAGO. ILL.

SPECIAL NOTICES AND ANNOUNCEMENTS

PERSONAL FOR SALE or WANTED FOR SALE—Hand-made German viella, with leather cate and good bow. Excellent inted for sale or concept work. Free triat Easy payments. Miss Bertle Mardiss, Shaw-free, Kamson.

WANTED—Position Dean Conservatory or Yosai and Chorni Department. Turesty years' raperience, mostly New York. Concert Bar-thorough education. Address "Base," care

FOR SALE-CELLO. Genues instrumental of good selected costy mande; very resonance tone and in perfect condition. Wiccoming, 15 South 21et St., Philis., Ph. ANNOUNCEMENTS

Reta 23c per word SPONDENCE HARMONY AND notet parsons, mysterred or M, woter; in mbetituite tenchers. Sundi Econbey payments muscal namacripts corrected. Music con-ceed, send prem, price remounts. Wris-ceed, send prem, price remounts. Wris-proprectus. Aired Wooler, Mus. Dec. 71 Cleveland Avenue, Buffalo, N. X. MUSIC COMPOSITO manuscripts series and Orchestra are manuscripts series intensited intensited in Harmony by sink intensited in Harmony by sink manuscripts in the series of the series o

WONDERFUL ADVANCE IN VIOLIS WOADERFUL ADVANCE IN VIOLIN ARKNUM-NOI assakeshift or sovety, but a guarantered seitestille aging process, stringer table tone. Accorded algainst wood expects in 61 reasonates, befuttered settleders can associa-ted reasonates, befuttered settleders can associa-ted processes and process of the control of Musical Monufacturers' Corporation, Butt-trow, Maryland.

R. N. SPELTS, COMPOSER AND AR-RAGER, Ridley Park, Pa. Manuscripts are forgod for publication. Myleodies harmonized, Minuscripts revited. Correspondence soft-tiled

ABOVING PICTURE PLAYING "The art, of Pipe Organ Playing to Molion Picture," a complete mide and reference work if M. M. Mills, 5 Ozema Apts, Lincoln, Nets. DARMONY CORRESPONDENCE IN-STRICTION, 50 crabs a lesson. Keim, 2545 Peoper Aws, Brucklyn, N. Y.

MUSIC COMPOSED AND ARRANGEO. Brief Word, orthodox Sent words of Brief H. O. Senteg, 1802 Chestnut St., Minaukee, Wise.

THE ETUDE VIOLIN STRINGS The ETUDE Strings are nearly as perfect at the light of grade any occal ampaids are made here expensive Tarre length R Strings 150 or C Strings

MAREN SCHOOL OF MUSIC, Inc.

Of Tatlan, Bullion of The Court of Tatlan, Bullion Address: MANCH SCROOL OF MURIC. Inc. cand quested sundamental. Research, Virginia

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening

Ornesité "a" are authores of moderate difficulty, opposite "b" these of a simple type. Any of the works named may be had for examination. Our retail prices are arways reason-able and the discounts the best obtainable.

SUNDAY MORNING, MAY 2nd

BEGAN
Pasteriale Rogers
NTHEM
(u) O, for the Wings. Mendelstohn
(b) The Lord Reigneth. Stults
OFWERTORY.
O] Lord Most Mighty (Solo,

SUNDAY EVENING, MAY 2nd NTHEM
(σ) How Excellent is Thy

Loringkindness Barnes
(b) Light of the World Brackett
OPFERTORY
At Eve It Shall be Light
(Duet, S. and T.) Poutius Grand ChorusBecker

SUNDAY MORNING, MAY 9th

(c) I Will Extel Thee......Coerus (b) Before Jehovah's Awful OFFERTORY Crauser

SUNDAY EVENING, MAY 9th

ANTHEM
(a) Still, Still with Thee. Federlein OFFERTORY
Be with Us Still (Solo, S)...Jordan
ORGAN
Dedication Festival March....Stults

SUNDAY MORNING, MAY 16th

NTHEM
(a) Rejoice, the Lord is King.

Regressld (b) Crown Him with Many Roberts
OFFSRTORY
King all Glorious (Solo, B). Shackley
ORGAN

Coronation MarchMeyerbeer SUNDAY EVENING, MAY 16th

(a) King of Kings.....Shelley (b) Hail! Thou Guee Despised SUSBrackett

OFFERTORY Clung to the Cross (Solo,

SUNDAY MORNING, MAY 23rd

ANTHEM
(a) Send Out Thy Light. Gonnad
(b) God is a Spirit. Beweett
OFERTORY Spirit Divine (Duel, S and

ORGAN Thanksgiving MarchLemare

Services Throughout the Year.

SUNDAY EVENING, MAY 23rd Andantino in D Flat......Lemore

(a) O, for a Closer Walk with God God Foster

(b) Come, Holy Spirit Rockwell

OFFERTORY
Them The

March of the Priests....Mendelssohn

SUNDAY MORNING, MAY 30th arolleOffenback (a) I am Alpha and Omega. Steiner (b) Stand Up and Bless the

Lord of Life (Solo, A.).. Gruns Festival MarchNessler SUNDAY EVENING, MAY 30th

Song of India.....Rimshy-Korsakou (a) Hail! Gladdening Light...Nichol (b) The Sun Shall be no More OFFERTORY
Fairest Lord Jesus (Solo, S.). Marce

SUCCESS



Vernon Room

MARCH MUSICALES EVERY SATURDAY EVENING Echnisos 27th to March 27th

FOURTH YEAR elin Leviteki Erwest Davis nora Sportes rul Didessan Ivan Strecheski ph Errolle Sascha Jacobson

HALFONTE-ATLANTIC CITY

ATTENDED TO SELECTION OF THE PROPERTY OF THE PERSON OF THE

Harmony Book for Beginners

By PRESTON WARE OREM ADMIRABLE FOR Peice St 25

Brief, Simple, Vital, Practical, New and Distinctive Lave a strong foundation for future musicianship by giving the main essentials of the subject in such simple, understandable and interesting manner that

it will prove invaluable in the class or for self-help work.

Read this letter from JOHN PHILIP SOUSA, Famous Composer and Conductors The system adopted in your Harmony Book is admirably adapted for the student who stquiers an instruction book that is "as plain as a pike." The text is so locid that is "who runs may read"—a decided vietue in any text book.

I congratulate you on your work and commend it to the student of harmony.

THEO. PRESSER CO. SHIRT MUSIC PHILADELPHIA, PA.

SUMMY'S CORNER WORKS SPECIALIZING IN CERTAIN IMPORTANT

FEATURES OF MUSIC DEVELOPMENT

THE LITTLE HANON by Robert J. Ring - - - Price, \$1.00 /9 E No 100 Elementary Technic for Beginners. A socies of stuple exercises designed to cover step-by-step the Excepting Flores in the Conference of the Confer

SYNTHETIC SERIES OF PIANO PIECES by Florence A. Goodrich

S'NOTHERIC SERIES OF PIANO PIECES by Piorence A. Gondriche Part I S. E. Po. 110 - - 2 0 0 Per 2 0 Per WORK AND PLAY BOOK by Mrs. Crosby Adams Price, \$.75 A Help to Musicianship

A resp to Municipaning

CLAYTON F. SUMMY CO., Publishers 429 South Wabash Avenue

Chicago, III.



..... A DEPARTMENT OF INFORMATION DECARDING

New Music Works AND OTHER MATTERS OF INTEREST

TO MUSIC BUYERS

NEW WORKS Advance of Publication Offers March, 1926

Run of Pictot Cangorers—Plane ham of Octave Playing.
sham of Octave Playing.
sch Alkun for Pinne—Henze panning With the Petals of the Pinne Andrew Comment of the Pinne Petals of the Pinne Metals for Encyldrates—City Shith—Sassephore Parts.
The Sinne, Pinne Accompanional.
say Skinder in Brity Grade—Silber anders for the Vielen—Qu. 21, 200k 1—

neates for the Victor—Op. 32, 200k in-First Garlind of Flower—Victor—From the Dalles to Munottopko—Pians— Key Collection—Op. 32, 200k in-From the Dalles to Munottopko—Pians— Learning Collection of Pavorite Songs and horsess for All Occasions or Barimers' Brok. Williams thinical A.B.O's for the Violin Be-

Rhythmical A.B.O's for the Vaviln Be-ginner—Setzinghim Section and Juliet-Operatis for Men-Section and Juliet-Operatis for Men-Sect Richards of the Prince-feste—Do Val Standard Second Grade Recreations Vacilate for Ecquiners—Richard Planafort For-Operating Senders for the Planafort Cornella Senders for the

The World's Largest Stock of Music at Your Service

Did you ever stop to think of the intel-ligent industry, of the care and respon-sibility and the large investment repre-sented in such a wonderfully complete stock as that of this Contpany; It would take years of patient and well directed toll to duplicate this stock even partially; its complete duplication would be literally impossible. It contains the published muste of all periods and of all styles, compositions that pleased the cars of hygone days, the music of the centuries, that of yesterday and that of to-day. Asbetween the old and the new, it is no secret that age in itself has no depreciating effect on real music. There is vitality, even immortality, in the works of the musicrs of all time. While score of the older works survive only for the delight of the few, many of the newer works may not achiere even that distinction. A process of elimination is always going on but the builder of a real stock of music knows that someone semewhere will sooner or later want just that particular vocal or instrumental composition that may lie for years undisturbed in its alphabetically

years undisturbed in its appunction, placed shelf wrapper. We surprise and delight masic lovers every day by supplying numy of those "I-wonder-if-I-van-ge!" things that most deniers regard as valueless and which are

romequently lost or destroyed The service we offer to music buyers is exceptional as regards promptness and completeness. It is also notably econom-

Plan a Special Summer Course With Our Help

With Our Help Teachers who may wish to continue their work along special lines during the wen-tion period should consider the possibilities anguested by forming classes in Musical History, Theory or Hurmony. There are in all communities many stu-dents of music whose regular work does not include any of these importan-

not include any of these important beauches of music study. These subjects require intense application, they are interesting and each contributes so much to the student's general knowledge and they are so useful that none may be imilyidgal

Organizing a plass in smooter is not pearly as difficult as might be supposed. If

really requires no more genint nor energy than may suffice to build up a class it the fall or winter. It is only the sec-or presenting the sufficient of the sec-or presenting to the prespective surface to the sufficient of the surface success. Take the subject of Musical History alone. What carnest student of the piano does not wont to know some-thing about the origin and development. of music, particularly piano music? What musical student cannot derive greater satisfaction from study if a knowledge of

satisfaction from study if a knowledge of harmony is there to belp the understand-ing? Or of theory? There are many excellent text books on these subjects and we could easily submit the names of several pertaining to each, but but now we shall concentrate upon that have won special places a few that have we special prices to themselves in their respective lines, so we direct special attention to the popular 'Standard History of Music for Students of All Ages," by James Francis Cook (\$1.50), "Harmony Book for Begbaners," by Preston Wure Orem (\$4.25) and "Theory and Composition of Music" also "Theory and Composition of Music" also hy Preston Ware Orem (\$1.25).
These works or others of the same me

eral character among our successful pub-Beatlons may be had on request for ex-amination and they cost so little that no active music teacher's library should be

Beginning With the Pedals of the Piano By Helen L. Cramm

By Helen L. Cramm
Young papils are always audious to use
the so called load pedal. The resonance
resoluted by rising the shrapers is spiproduced by rising the shrapers is spisuperstantion. It may start in the latter
part of Grade Onu, or in Grade Two.
Helen L. Cramm's new book, which we see
now amountage for the first there
one may be a superstantial to the content of the control of the content of the con
tent of the co

The special introductory price in ad-rance of publication is 30 cents per copy, postpaid.

Rhythmical A-B-C's for the Violin Beginner By A. Louis Scarmolin

Every progressive teacher will be keenly interested in this novel work for young interested in this novel work for young violin students, the object of this little book being to develop a sense of rhythm even before taking up flagering. Little tunes in the piano part with the accompanying rhythmical figures for the violin develop, though the cap this stall immortant sense. through the ear, this all important req-Special price in advance of publication is 35 cents per copy postpaid.

Standard Second-Grade Recreations for the Pianoforte

This book is very nearly ready for the ments of penuline second grade pieces, that it is possible to assemble in one rolume. This book, it is well to remember, is printed from special large plates, consequently, there well be a far greater manher at pieces than may be found in collines of the ordinary size. The special introductory parks in advance of publication is 36 cents per empy. This book, it is well to remember,

Music for Commencement

Musical material available for com-moment exercises is plentiful and so-varied that every need of this kind may be not without difficulty. Every teacher, definite idea as to what to see in each particular case and where to get the best particular case unto water to ge, and was need not be the least bit of a problem.

For many years we have studied and supplied the wants of those annually concerned in the unasioni part of this important event in the school year. Each season sees the return of the usual host of interested ones encouraged by post eriences with our service in surgest experiences will our service in singest-ing and in supplying muste for special oc-cucions. We offer the facilities of our "Selection Department" and its able staff to all who wish to take advantage of this errice. We have everything in of chorases, unison, two-part, three-part or four-part, piano duets, trice, dues and quartettes. Of these classifications liberal quarrettes. Of these classifications filteral assortments will be sent for established on on request. We urge early ordering so as to have ample time for preparation.

Two and Twenty Little Studies On Essential Points in First Grade Piano Teaching By Helen L. Cramm. Op. 38

Who does not know this writer's New Rhymer and Tones for Little Pionists? Those who know this work will have no hesitation in ordering this, the latest addi-tion to her successful series of works for young students. Two and Twenty Little Studies is a greatine first grade b rinning from the five-finger position and gunning from the five-tinger position and developing gradually various important points in elementary technic. All of this is accomplished in the most taneful and interesting manner and it is very much sided by the accompanying verses attached to curh of the little exercises. The special introductory price in advance of publication is 30 cents per copy,

Easy Studies in Early Grades For the Pianoforte By Mathilde Bilbro

This is a very good book to take up after the first instructor has been com-pleted or even before. The studies are hort but melodic in character and each hort but welder. distinct technical value. or of this book will tend to develop both technic and musicianship. This volume is now on press and it will be ready very The special introductory price in ad-ance of publication is 40 cents per copy, postpaid

Older Beginner's Book For the Pianoforte By John M. Williams This book is intended for older girls and

This hook is invented for other parts and boys, as well as for those who begin the study of the piano later in life. The older beginner usually has little trouble with the notation but sometimes there is trouble with the technical side. Older br-ginners want to play "songe" or else favorite uscludies. In consequence of all favorite melodies. In consequence of all these conditions, this hook differs from the average instruction book and in doing an fulfills its purpose most admirably.

The special introductory price in once of publication is 40 cents personal. publication is 40 cents per copy,

Six Picturesque Studies For the Pianoforte By Paul du Val

Paul dir Val is the pen name of a well known English composer and educator, who uses this appellation upon certain works of popular or brilliant lyne. These are genuine fourth grade studies and it so happens that there is a senseity of such studies in this grade. These studies are so interesting that they might well be used as pieces, but at the same time each The spreigl introductory price in vance of publication is 30 cents per copy,

A Dozen Melodies for Saxophones

By Clay Smith The many Saxophonists performing in entertainments and concerts and on the Lyceum, Chantauqua and Vaudeville platrus, will welcome these offerings for

Clay Smith beside being a composer of numerous well known and beautiful songs is a Saxophane soloist of no little songs is a Saxopium society of no ma-ripute. Twelve of his most successful songs, inclodions songs of the standard type that never go out of date, have been arranged as Saxophone numbers for this

The collection is made up so that it can be used for solo work for the various Saxopliones or as duets for any two members ophomes or as duets for any two members of the Sixaphone family, in either care with plano accompanionals if desired and There will be a volume of sole and desired and E. Flat Saxaphone, Sole and Second C. Medick Stangboure, a volume for Sole and Second C. Medick Stangboure, a volume for Sole and Second E. Flat Darithone Saxonlogues.

a volume for Solo and Second B Past Bartiene Saxophione.

These Saxophione volumes may be reduced at the advance of publication reduced at the advance of publication and the second property of the plane plane second publication at the special low price of by publication at the special low price of 15 cents.

Romeo and Juliet Opera Burlesque for Men By J. W. Brigham

A new musical buriesque on the old play and one that will rival the success of Mr. Brigham's popular "Cleopatra" of Mr. Brigman's popular "Cleopast-Scored for men's voices only this will make capital offering for high school and cola capital overing to be be be to the lege students. Nothing elaborate in the lege students is needed and the chrones written mostly in four parts, are sol These interested in productions of this

may obtain a sample copy at the to cents, postpaid.

From the Dalles to Minnetonka - Five Impressions For the Pianoforte By Thurlow Lleurance

This new book of original piano pieces. Thurlow Lieurance is now on the press. by Thurtow Lieurance is now on one to be number of pieces has been increased to five; the additional number is entitled From My Cabin Window. The only open plete song transcription emong the five parts song transcription among the applices is a new consert arrangement of By the Waters of Minactonko. The other four numbers are straight plane pieces based more or less upon Indian themselved in the property of the pro based more or sess upon mount or having an Indian atmosphere. The pieces are in the fourth and fifth grades The special introductory price in advance of publication is 40 cents per copy-

Album of Octave Playing

The new album of study pieces based pon octave technic is now well under any. Students who are beginning to cultivate octave playing will find this volome a very pleasing medium for the fur-therance of their efforts. Although all of the pieces have decided technical value nevertheless, all of them have also musical merit. Some of them might even be used separately as ploces. The hack begins in the early third grade and advances but little beyond it. The special introductory price in ad-mer of publication is 30 cents per copy.

Bach Album By Sara Heinze

The well-known collection, known as The west-known collection, known the Back Jibras and originally compiled by Sara Heinze, contains twenty-one nather selected from the various Suffer and Partitus. Our many colling which may the only hers selected from the various Suites and Partitus. Our new citition of this com-pilation has been prepared with the ninstead rare. It seems prepared with the ninvolucion to Bach's Inventions and to redividually in the respect to the poly-

polyphonic playing in general. This hole will be ready very sum.

The special infraductory price in all-vance of noblesston is any price in all-vance of noblesston is any price. vance of publication is 30 cents per cuty

Album of French Composers For the Pianoforte

Nodem plano music hinges very largely upon the work of the French composers. This applies not only to pieces of what may be termed the drawing-room type but also to works in more across forms. There is a grace and elegance about the Dere is a grace and elegance amout the Fernch composers that is well worth instating. In our new volume we have proporated some of the best essamples of peans music by Fernch composers. We have endeavored to include pieces wloch I already proven themselves in order that there might not be an immu-cessful number in the book. At the same tine, we have not included pieces which are too difficult for the average good

The special introductory price in ad-rance of publication is 35 cents per copy, postpoid.

A New Collection of Favorite Songs and Choruses For All Occasions

This new Collection is being prepared in response to a very general denand for comprehensive collection of home songs and community songs that will contain in many anumbers as possible, rell diversified and including all the old popular faces of the content of Avorites as well as many new ones. These numbers will be either in short store and hence adapted either for part-

First Garland of Flowers-

Favorite Melodies in the First Position for the Violin By Julius Weiss, Op. 38

These includies are encouraging to vio lin beginners, and as many teachers know, ile beginners, and as many teachers know, they it in with any elementary course in violin playing. The little mebodies are arranged in progressive order for violin and at the beginning they are so very that the pauli can unster them in the fast few months of study. The lake all principles of First Garland Prickers, this new clittle by an author-0* Flowers had been culted by an author-0* of Flowers had been culted by an authority and every effort has been made in the preparation to make it the hest edition of this standard work. These ctades have by plane accompanient with them.

Opportunity is given in advance of sublication to secure a copy of the new dition at 35 cents, postpaid

Technic for Beginners Preparatory to Hanon or Pischna By Anna Priscilla Risher

Anna Priscilla Kisner
In addition to the work of the first
witraction look and the early studies, one
unit have at hand something for durly
Paratice. This daily practice should continue over a considerable period while on
the most of the control of the control
to make the control of the control
to make the control of the control
to make the control
to the contro on with the usual pieces and studies theed to be the first of such works to be aken up. It may be used almost from the beginning and the continued daily Practice of these little technical exercises will result in great henefit and pave the come later on The special introductory price in a race of publication is 35 cents per copy.

Brudes Lost in the Mails

The holiday rush is over but copies of Tay Fe to are sometimes bot in the mail-ing Fe to a are sometimes bot in the mail-ing the source and addresses have not been exactly written so that they. If are mankers of Ferran have going astron-tistic properties of Ferran have going astron-tistic and the source of Ferran have going astron-tistic and the source of Ferran have going astron-tistic properties of Ferran have going astron-tistic properties of Ferran have going astron-tistic properties and February and February and properties of Ferran have and February and Fe allicate. The January and Pebruary hald the March number, however, analysis breafter. There duald be no brings delay in delivery

Etudes for the Violin By H. Sitt, Op. 32, Book 1 Years of effort have resulted in the Presser Collection being built up to a fine representative library of the standard study works and classical collections. The standard violin works are well represented and one by one we are having other works that are favorites with visitin pedagognes-carefully edited by experts, adding these latest up-to-date editions to the Presser

Collection.

Itags Sitt's Etudes Op. 32, Book 1, is
traps Sitt's Etudes Op. 32, Book 1, is one of the violin works now in preparation and teachers may become acquainted with this new edition of these very helpful and melodious studies at the low advance of publication price of 30 cents, postpaid

A Special Spring Etude Bargain Price Offer

Until April 15th, 1926, we shall accept two year subscriptions to Error Mrsuc Magazine for only \$1.00. The reguler MAGAZINE for only \$5.00. The regular price of the magazine being \$2.00 per year, this makes the very substantial saving of \$1.00 cush and insures Extur reaching \$1.00 cash and insures Error reaching you regularly for the next two years with-out further worry. Those whose names are at present on our subscription list run make this very substantial saving by remitting before April 19th, with the understanding that the two year subscription will not begin until the present po tion will not segme unto the present paid for subscription has expired. Remember the date—April 15, 1926. No two year subscriptions at the special cut price of \$1.00 will be accepted after that date.

Advance of Publication Offers Withdrawn

The withdrawale from advance of publication this month include two Easter manuscers, the new Easter cambria, Ring of Ages, by R. M. Statte, and the Easter service, Raired in Glory. The regular price of the Easter cantata is 60 cents, which of camara is subject to discount for quanticourse is subject to discount for quanti-ties. Choir Masters way secure a copy of this cantata for examination. The Essater service now sells for 7 cents a single copy, 80 cents a dozen, 8323 in loss of 20 or 8400 in lots of 100. Suite—Two Pierson, Four Heads, by Arreadsy, New Overtices allbum for Pierson Solo and New Overtices allbum for Pierson Two Covertices allbum for Pierson. Dact also are withdrawn from advance

Dast also are withdrawn from advance of publication. The Arenth Suite is issued in the Pressry Collection and trackers or pinnists desiring this Suite will do well to specify the new edition in the Pressry Collection. The price of it is

S2.00. The New Operture Album for Pieno Solo is \$1.00 and the New Operture Album for Pieno Bodo is \$1.00 and the New Operture at Jibnan for Pieno Bodo is \$1.50. Many lave looked upon plano Overtures as being only within the domain of the secondary plane is the pieno being the pieno of the secondary being the pieno of the secondary being the pieno plane of the secondary of the Solomore of the lighter type and the average planist who loves good music will enjoy these num-bers. Both these Albums should be in the pianist's library and the piano teacher will do well to examine them for their possibilities, not only in piano teaching but also for what they suggest for pupils

83.00 Save 650

AE \$3.40 \$5.75 | Same 35e

\$4.25 \$4.50) Sire 25e

\$4.75

Si 00 Sine \$125

AXINK \$2.00 | \$0.25

Splendid Magazines Clubbed With Etude At Special Spring Prices

You may have neglected to supply yourself with a year's reading matter, or perhaps your friends may have overlooked you during the heliday gift season. Nevertheless this is your opportunity to obtain the lart periodicults clubbed with Evene at thetes that is your opposition of the control of th AGAZINE, \$2.0 (AGAZINE \$2.00) All (Opanica 1.50) \$4.35

those magnaines in combination with Error which are bound to please.	
ETUDE MUSIC MAGAZINE \$2.90 protoful Review	Woman's Home Companion . 1.50 Pictorial Review 1.50
Regular price 85.50 Sore 80c	Regular price 85.00 S
McCell's Music MAGAZINE \$2.00 All McCell's 1.00 Modern Principle 2.00 \$4.05	Womin's Home Computer 1.30 Form & Fireship 25
Regular price	Regular paice
McCall's Companion 200 \$4,25	Assection 2,50
	Begular price 8450) S
Regnite price So.50 Sass lic ETUTE MUSIC MAGAZINE SZ.00) All	Review of Reviews 1.00
Modern Priestin 2.00 \$4.75	liegolar juler
Regular price 86 mg Sam \$1.25	
VINCEND MUSIC MAGAZINE, 82 003 8-0	Pictorial Review 1.50
Deliges for	ETITION MINIC MANAGENE 82 003
Regular price	Modera Procedle 2 etc.
American Boy	Regular price 84 100 S
54 co) Sem 25c	Pathflower, 52 tennes 100
CRUDE MUSIC MAGAZINE 82100) Inch	Regular price \$3.00 \$
ST 50 Save 50c	
	Christian Hereist, 52 trauer . 200
Physical Calluc	ETTIE MUSIC MAGAZINE 82 003
Regular price 84.50 Sava File	Woman's House Companies . 1,50 Ce
Youth's Companion, 52 bears 2001 \$3.50	Regular price
\$4,000 Sare 50c	Budle News 2.50 c
	Regular price
Repular price	they Life (Hey Seont Mage 200 \$
	Regular price
Regular price	EALIN MLSIC WYCTNINE STOOL

\$3.85 84 30 Say 65 MATERIAL STATE | Back | State | Back 200 \$3,50 \$1 (01) Sare 26 1AUAZINE 87 00 AU 2 100 3 \$4.70 ETCHE MUSIC MAGAZINE \$2 and \$4.70 83 30) Sam 88c Regular price . 83 50 FFF DR MI'SIC MAGAZINE 82 087 Nt Nicholes EFF DE MFSIC MAGAZINE SPORT \$5.25 Regular price .

The above prices do not luciade Cama-dian our foreign postage. If in doubt add 25c to each magazine to cover extra post-age. If the amount is not sufficient, we will advise you. If two mark, we will \$4.50 okar price MARLAZINE SZIM \$5,25 Sil mil Save 12 promptly refund

RIGHT BOSE MAGAZINE ST 60) Send a post card for magazine rotatog \$4.75 showing other splendid augustine bar-\$5 (to) Sun 25e Regular price . . . exins.

World of Music

(Continued from page \$67)

(Continued from page 887)

The American Grand Opera Company, of Pertiand Oregot, has been been provided for juripuse of percentage only in page 100 percentage only in the Emission of Pertiand Company of the Emission of the Emission of the Company of the Pertiang Opera Company of the Pertiang Opera Company, 1605 Fire Arth Emidding, Petiand. On Sang, 1605 Fire Arth Emidding, Petiand. On Sang, 1605 Fire Arth Emidding, Petiand.

Raryslice Chorus Award of One tundreal Bullars, effected through The Ar-thibities of Pathtiethia, for a chorus for contral volete, less been voted to Franz C. strucchia, of Bullitors, for iks companies, strucchia, of Bullitors, for iks companies, bulling the pathtiethia and the contral deal weekly, of Chicago.

Adolf Weeking of Chicago.

The Natine Musicral Cinh of Philiadelphila, on December 18, presented "Hondi delphila, on December 18, presented "Hondi George House," and the sets were from the object a Man, of the dealt; the cherm, was on the expected consisted of sensions of and on the expected consisted of sensions of and on the expected consisted of sensions of a consistent the present of which Marie lens consisted the preference of which Marie (present and the present of the present of the con-lement of the present of the present of the low consisted the preference of the Marie and low consisted the preference of the Marie and low consisted the present of the present of the low consisted the present of the present of the low consistency of the present of the pre-sent of the present of the present of the pre-sent of the present of the present of the pre-sent of the present of the present of the pre-sent of the present of the pre-sent of the present of the present of the pre-sent of the present of the present of the pre-sent of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the pre-tained of the present of the present of the present of the pre-tained of the present of the present of the present of the pre-tained of the present of

Heritor' House in the Meatment of Parts, where he compared "The Duriette of Parts, where he compared "The Duriette of Fairs" and other size demolished. A protest has been raised y the substree of the comparer who parely precessed actors the house as a token of crewil.

Hangene Gigout, noted Putishin segments, that December 100 at the age of eight-tree, tigout was especially noted for his impre-visations, in which have secured at of a phaneer. He had tournd intenty in England and on the centinest.

The 192ms Performance of Handel's "Hessiah." by the Orstorio Society of Nov. Messiah." by the Orstorio Society of Nov. No. 8 of Nov. In Carnelle Hall so Drocuber 20, with Ethyl Haydes, Nerada Yan der Vost, dalen Hance and William Grafafost ne solver, and the bates in the land of Albert Sporesi.

A National Opera Trust, with the Eart of Chirothet as chairman, as in fewardien is Engined. An appeal is before rande for each explication in a rewarder half enabled which are promoted eyes throughout the Chirothet promoted eyes throughout the Chirothet are the promoted eyes throughout the Chirothet are in the powerful and the powerful throughout the Chirothet are in the powerful.

as the Doverness. "Resurrection." a four-set opera based on the thrilling novel of curses opera, based on the thrilling novel of et the Chicago, Auditories, and the promove of the Chicago, Auditories, and concerned in the Principles of the Chicago, and the Chicago, and with represed over the control of the Chicago, and with represed over the control of the Chicago, and the Chic

of the laterpressions, on January 7, con-ferred the first of a series of six performance of the New York Kynghony Checkert, at Cra-celle Ball, to be given under his latins. For some lath, to be given under his latins. For each lath, to be given under his latins. For other pressions, the control of the con-let he benefits of your Publishmann, large between the control of the pression of the latin and preformance Green and Desire Assistan-Open Computer at Covent Garden. \$2.50

Cover Garden Thentre, along the rest feature of opers butters of the world, to reported to have been declared meselv, and resting is being knught to hear on the London Country Council to have it races.

The Piffieth Anniversary of the M. p. Meller Organ Company of Harristown Mary-land, use collectured on December 2 by a "dis-lated Enginet," at which the three humbers of fifty employees of the first and two hum-dred and fifty furthel guests rulered heartily into the Celtriciae. 833.70) Sere 650 "Linua," a One-Act Opera by Bereit Belseh, who is paytly America, have bud severally production during a letter seaso of opera at the Transco Nationale of Reme.

Aithough we have worned music lovers

Fraud Agents

Although we have werned music lavery for years againful paying money to draingers, the annual erop of complaints is now coming in. Py not each to argue entering the annual erop of complaints is now coming in a py not each to argue entering the entering and the entering the ente through college and similar stories.

cannot be responsible for each paid to

Introducing

ernerienced

Members of our Staff who serve them daily. Mr. Frederick Phillips

redrick Phillips
Theodore Presider Co. Is an institution that endowers to institution that endowers to the profession, and accordingly see languistic gapes everything inlare to made or mode pulcoper account entertains that anther-well known throughout the search answer them. Queries extended to the sufficient of the search answer them. Queries the sufficient of the suff the statistease opportunity, and another betreface its man-acists or betreface its man-ing the statistic opportunity the publishes was established by the codore Preson Co. in 1986 and taility has grown with the or-postation, since then there were about the confidence of the conf nization, since then there were ound 106 employees, whervan we there are aver 250. Like many others who for years me in close daily contact with r. Presser, he is induced with the ten of giving patrons of the resser Co. imprecibled, accurate

Beautify Your Garden with **Etude Subscriptions**

See full page advertisement on inside back cover. It offers splendld high class seeds and roots guaranteed to grow by the nursery man. For new Evruss Music Madaziner subscriptions you can have a lovely flower garden this year without one penny cash outlay to say nothing of the pleasure and health derived in watching seeds and roots grow as the weeks roll on.

Changes of Address

It is of the utmost importance when subscribers change addresses that we be immediately advised, giving both old and new addresses. Notifying the postmaster of a change of address is not sufficient in the case of second class mail.

FOR SEVENTY-FIVE CENTS YOU CAN ADD TO YOUR MUSIC LIBRARY ANY ONE OF THESE ALBUMS

YOUNG PLAYER'S ALBUM and third grade plans POPULAR HOME COLLECTION

POPULAR RECITAL PLAYER the the family good STANDARO BRILLIANT ALBUM 27 showy piero pieres, yet none very deficult.

OPERATIC FOUR-HANO ALBUM THE STANOARO ORGANIST VIOLINIST'S POPULAR REPERTOIRE

29 metodious violin and pinno STANDARD SONG TREASURY Ask for our little catalog that lists the contents of the above and other albums that sell for 75c. THEO, PRESSER CO. PHILA., PA.

THE PRESSER PERSONNEL Introducing



Mr. Hayard A. Harner

O NB might call the Presser Co.
stock the most complete ilbrary of music publications for
the world, but overything ordered
by returns is not abnow forms

control becomes the work has been a Back Order Di-trol of the property of the property of the property of the most seyme the decisted less from the proper of the property of or Jost and the J. E. Ditson Co.
Philadelphie.
Josephine Co.
Philadelphie.
Josephine Co.
Josephine C

A Unique Concert Number Sioux Indian Fantasie FLUTE SOLO

With Piano Accompaniment Also Arranged for Violin and Piene RY THURLOW LIEURANCE Price, 60 cents SIOUX INDIAN PANTASIE

on the substitute of the subst AND IN THE

half to all the and the land of th

71 7 Distance will find it worth while to be

exquainted with Lieurence's expellers sorge with Flyte Ohbligato. Ask for remakts list of Lieurance compositions THEODORE PRESSER CO. 1710-1712-1714 CHESTNUT ST.

PHILADELPHIA, PA.

Travel With an Interest HEAR Concerts, Operas, Great Touchers Matthay, Cortot et al., Paris Normal.

EUROPEAN MUSIC TOUR

S E E Rustend, Germany, Austria, France Send for Stocklet-Le Roy B. Campbell, Warney, Pa A NEEDED WORK IN A NEGLECTED FIELD

POLYPHONIC POLYPHONIC PIANO PLAYING PART PLAYING -- COUNTERPOINT

777 THEODORE PRESSER

PARTY pupil though to given some property of the property of t terpoint.
This volume can be introduced early

Tais volume can be introduced early in the career of the plane student; between the second and third year is not too early. The material used is expectally pleasing and although it but been systemed from many courses, it all has been expecially adapted and attranged for this work. What Educators Throughout

the Country Think of this Work.

"The very excellent Polyphonic Stud-les that Mr. Presser has written will stand in the future as a memoria to Mr. Presser's Musclimship." KATE S. CHITTENDEN, Dean, The American Institute of Applies Music, New York.

"Two of our plane teachers are using this book and it is very satis-factory."

Dean, Ranning State Normal School of Music "I am convinced that It will be of the very greetest and to the very greetest and to the very greetest and to the restriction of the convergence of the convergence of the convergence of the convergence and the larger polyphonic works with age."

FREDERIC B. STIVEN Director, University of Him School of 3

"I was surprised these of Noste.

"I was surprised the see how fully yes appreciate the needs of the Stodent and Pales to Tenher the Stodent and Pales to Tenher the Work of Pales to Tenher the Worth of Pales to Tenher the Worth of Pales to Tenher the Worth of the Stewents and Tenhers in the School for your rich contribution to our stalling.

Prop. W. A. Smire, City School of Minte, Charleston, West Vs. "A very weeful work, well graded with happy relections. For organ students this volume is priceless." Chas, Fa. Morres, Baltimore, Md.

PRICE, 75 cents

THEODORE PRESSER CO. 1718-12-14 Chestrus St., Philadelphia, Pa-

Professional Directory

EASTERN

ALBERT CARL VIOLES INSTRUCTIONS TO WAS THE City Telephone (400 Electrics) COMBS Brand Mr. Conservatory of Moster Office Reyealth Coats. Here

DUNNING STRTM. Improved Marie Study for AMERICAN CONSTRUCTION OF Destroy

FABRIZI Cash of Caping Today Street Foods

GUICHARD ANTHUL On STREET, In the Received to STREET, LEGISLES, LE

HAWTHORNE Place School Peterson, N. Y. MOULTON Mea. M. H. Plano Instruction Double-berseles Related NEW YORK mails Look Sterage, Birerie RIESBERG T. W. Place Sentential later of the Patrock of the Principle of Talanche of the Principle of the Pr

TRENTON CONNERVATORY OF MESSES

VEON Startest Theory, Marinesy, Michely Writer be for such course is Torrow Dellars, respecte case half in

VIRGIL Mas. A. M. Plant School and Conservatory

VIRGIL Mrs. A. K. SCHOOL OF MURIC NOW YORK

WESTERN

CHICAGO Mandail Company of the Party of the

CINCINNATI COMMONTATION OF MICHAELINE DETROIT COMMENTATION OF MOSTO
1000 Manufactus. 10 Residents.
1022 Woodstard Are. Dutroit, March.

EDDY Classes in Danking System of In-Stroty, Landerling System of In-Stroty, Landesky John, Belleten

KNOX Cancervatory of Mushy Directs October 19 West F. Herstley, Directed TOMLINSON THE ANNA, SCHOOL OF

\$657-568h St., Bernyo, Di ROBERT WALL Place Interpreted SOUTHERN

CONVERSE COLLEGE

Summer Courses Are Being Announced by Leading Schools, Colleges, and Teachers of Music. Consider These Remarkable Music Study Opportunities-See Pages 222, 224, 228, 230, 234, 236 and 238 of This Issue



The Mocking-Bird By Edna M. Schrocer "Parza, Peter, come here! Come here!"

edy.
"Come here! Come here! Cheer!

"I wonder," thought Elsa, "if my prac-ticing sounds as beau-iful as that. That's

being sounds as beau-iful as that. That's a mecking-bird, and I heard Daddy say they mack other birds. This one is mock-ing my playing. I know he is."

"Sweet, sweet."

phying softer and sweeter than ever, "Better, better. Pretty, pretty, pretty

"He thinks its sweet," thought Elsa,

"He says I'm doing better. Mother, did

"He likes it. He's calling the other birds. I'll try to belp him. I'll play my very best so they'll want to come."

Who could not play a tune,

But with some daily practice

He learned one very soon.

The Piper

ONE of the Junior Erune readers from

Once there was a person

called the mocking-bird. Elsa looked up from her practicing. The bird flew away. But soon he came back fouring out his little heart in joyous mel-

you hear him say so "Come here! Come hear! Hear! Hear!" CONDUCTED BY ELIZABETH A GEST Mariorie's Secret

By Evelyn Nutter

- IUNIOR-ETUDE



Marjorie was to stay with grandmother all winter. She had fixed on a ranch far out in the hills, and now everything in the city looked strange and wonderful to her. She thought everything in grandmother's house was very beautiful, especially the She stood looking at it before she ould even take off her coat and hat, be-

cause on the ranch they had no piano.
"Grandmother," she begged, "will you teach me to play on the piano this winter?"
Grandmother hughed, "Why, dearie,"
she said, "one winter is not very long; but I'll try and, if you really practice, perhaps

Marioric smiled basedy, for she had a Her father knew it, but he did not tell, of course. This was her secret: Out on the ranch her father had marked her where all the notes were. And he had made up finger exercises for her to practice. None of the notes made any noise at all, but the practice had made her

Canada sends his picture. A touch of Highland Scottish blood is in him and he engained Scottish thood is its desired, pre-historic buttle-instrument of Scotland—the bag-pipe, on which he is very proficient, al-"Will you give me a music lesson to-night, grandmother?" asked Marjorie. So after supper grandmother played the

most beautiful music for Marjorie. Her they danced here and there like fairies. It made Marjorie think of the brook runnion over stones, and the birds trilling, and horses galloping-galloping.

Then Marjorie had her first piano lesson.

When it was over grandmother looked at Marjorie's father, and her eyes twinkled,
"Now," she said to him, "tell me the If Marjorie never tried to play a piano before, why does she know so much about it?



Then Martoric and her father laughed, Shall we tell her, Mariorie? "Yes," replied Marioric, "We might tell her now. I thought she would be sur-

So they told grandmother about the funny table and everything. "Well, Marjorie," said said grandmother, "any little girl who has enough perseve ance to practice on a table like that, ought to have a reward "I thought it was fun," said Marjoric; "and if you teach me to play now, that's

a pretty good prize."

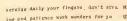
"If Mariorie learns to play some this

winter," said her father, "there will be a prize for her."

Marjorie clapped her hands, "What will the prize be?" asked grand-

"The prize will be a piano of her own, it on the old ranch!" said her father, "Thea," said Marjorie, throwing her rms around his neck, "I will never have to practice on that flat old table again. "Never again?" said her father.
"Never again!" said grandmother, And she never did.

A Little Lesson.



se your head as well as your hand

etermination profits you, and

neourage all young students of musi Pricilla A. Holdom.

E

Forming the Scale By A. B. Phillins

Listen, children, and PH tell A rhyme you all should know; Of sharps and flats, and what they mean, And just where they should an.

Two half-steps you will find; Twist three and four, and seven and eight, Now keep this fact in your mind.

For signatures—some shorps or flats— Except the one we build upon-

Which is the key of C To form a sharp scale, start on G, A fifth above the old

Then shorp the seventh as you go; This rule will always hold.

The last sharp is the seventh tone Of every scale, you know; The line or stace above this and You may be sure is "do."

But if you wish a scale in flats, Count four from middle C, Then flot the fourth—the scale is formed— 'Tis blain as blain can be.

The last flat shows the place of "fo," Now children dear, observe these rules,

Question Box

Days Jexason Ryens:
In case you tild not recoter my first
In case you tild not recoter my first
I no writing another. Will you please
the interpretation of Kontrain, by
out Princip on C2, by Rechmarking,
cried to find this information, and
contrained the interpretation of the contrained the
cried to find this information, and the contrained the cont

Answer—It is ever so much better to be to oid pleas fresh in your rectory, and t what all load students de. Sque sky z death will be seen that they also not re-likenter. Some of the great convert plan ity pleasa in public which they beared no any pleasa in public which they beared in



Mothers! Teachers!



With children hearing so much hilarious popular music how can a keen sense of beauty in sound be developed unless the true forms of music are heard frequently in < schools and homes?



BLANCHE FOX STEENMAN

has made a valuable offering to all interested in developing the musical appreciation of young folk in the volume

Gems of Melody and Rhythm For the Pianoforte

A N idea of this volume may be had in a glance at the contents interpretative hints for suggesting to the juvenile mind how one number has the rhythm of Shipping, another of a Sec-Sew, and still others that suggest a Stately Procession, Rocking, Hammering, Flying Waves, On Tiptoe, Peace at Even, Surprise, Dreaming, etc. in adopting rhythmic music of the old masters and other good writers to some physical activities of the young and to the moments of rest and quietness, music that is uplifting in character, we have the ideal way for developing in children the love of the best in music. Altogether close to seventy numbers are in this compilation, some in their original form, while others are arranged or simplified. ons keeps the rhythms clear, and also keeps them within the range

CONTENTS CONFORM CONFORM MENDELSSOHN CONMISSION OF 72 No. 1. Kinderstock, Op 72 No. 1. Kinderstock, from Absolia

of the average performer. Gavelle, from "6th 'Cello Suite."

READALS

Valon Op. 49, No. 15

REFFERENCE

Andrage Celebre from Up, 15, No. 2.
Memes in G. No. 2.
BIZET

BROUNDER Tolog War Dance CADMAN

HTIN Faneral Marcia, Prelisfe, Op. 28, No. 7 (in A), Prelisfe, Op. 28, No. 20 (C Miner), Valor, Op. 14, No. 1.

Value, Op. 26, No. 20 (C Mine DURAND First Walts, from "Spinning," DUTTON

DUTTON
Josepher.
DVORAK
Humoresque
FONFAINE
Same Sone

OLUCK
| Dance of the Spirits, from "Orphous."
GOUNOD

NOD Jones Song from "Fanet," Harch Rossolere Volte, from "Faset,"

GRIEG
Anter's Direct, Op. 46, No. 3,
Workler's Night Song, Op. 12,
HANDEL
Harmonists Blacksmith, The

Large, from "Nerset Lauch Ch'so Prings. HAYDN DN Andante, from "Surprise Symptony" Four Roads, from "Funde From in G."

Oxen Minuri Thems, from "Symphony No. 28,1" ITALIAN FOLK SONG

zo, frem "Cavalteria Rusticana.

Wil.SON Shephard Boy, The, Op. 4.



This volume is ideal in the material it furnishes for playing to the young and also will prove attractive to others who also will prove attractive to others who want good music to just play but at the same time are limited in their planistic

STORY STORY FOR "PARAMELA"

STORY STORY TO SEE THE STORY STO

RIODE Roye on Parade. RUBINSTEIN William Tell.*

McGely on F. SCHUBERT Marche Militaire, Op. \$1A.

STRAUSS Beamful Blue Dambe, The.

AS votte, from "Mignon."

VERUI Chorus, from "II Trevatore."

Annie Chorus, from "Aide." WAGNER
Lekengrin Bridal Chorse,
Song to the Evening Star.
WEBER
Institution to the Dance.

GMANN Albun Lazi, Op. 68, No. 3h, Cradle Song, Oo, 124, No. 6, Duntius Sorn, Og. 61, No. 7, Jeyona Pensuiri, Og. 68, Mo. 10, Marsellilier, Feon "Two Germadie Scholler and Chy. 23, No. 4, Scholler Song, Op. 23, No. 6, Soldiara Narch, Op. 68, No. 2, Traumerel, Op. 28, No. 17, Wild Homemon, Op. 68, No. 8,

celle, from "Les Centes d'Hoff-REFSSIGER Weber's Loss Waltz.

THEO, PRESSER CO.

Everything in Music Publications 1712-1714 CHESTNUT ST., PHILADELPHIA, PA.

JUNIOR ETUDE—Continued

Junior Etude Competition

THE JUNIOR ETUTE will award three pritty prizes each month for the best and neutest original stories or essays and answers to suzzles.

Subject for story or essay this month-"Music for Boys." Must contain not over o ie hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not. All contributions must bear name, aer

and address of sender written plainly, and must be received at the JUNIOR EFFUR Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of March. Names of prize winners and their contributions will be published in the issue for June Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of

paper do this on each piece. Do not use typewriters. Connectitors who do not comply with ALL of the above conditions will not be

considered.

WITAT MESC IS DOING FOR ME
As must be see of the best arts known, in
meaning the see of the best arts known, in
meaning any mind, which entables it to formulae
more rapidly. It below not no super-time
to control to the best of westery and
the control to the best of westery and
the control to the best of westery and
the control to the see of westery and
the control to the see of the section of the
the control to the see of the section of the
the control to the control to the
the c WHAT MUSIC IS DOING FOR ME worth doing well ...

Doxald Recu (Age 14),

Oblo.

WHAT MUSIC IS BOING FOR ME WHAT MINES, SE HOUSE FOR ME.

If I have the Light of LEED, WHIT WILL

If I have the Light of LEED, WHIT WILL

In the Will be made for described for the services

service in greater, to suppress the light in

service in the service of the service of the service

artificial run flory in separately services. He is

serviced to the service of the service of the service

service in the service of the service of the service

service of the service of the service of the service

service of the service of the service of the service

service of the service of the service of the service

service of the service of the service of the service

service of the service of the service of the service

service of the ser

WHAT MASIC IS HONG FORM.

Made is the language of the suggest with a could be pure seen, while the strengthene of the could be pure seen, while the strengthene was a could be pure seen to the could be suggested by the could be

rtonorable Mention for lanuary Essays
Florentin Miles, Geosiolyn Ledge, Missuar
Florentin Miles, Geosiolyn Ledge, Missuar
Florentin Missay, George Constitution,
Missay, George Missay, George Constitution,
Missay, George Missay, George Constitution,
Missay, George Missay, George Constitution,
Missay, Janua Postaye, Hesenby Klimp,
Cullerine Hennescy, Mary Philin, Gerinale
Holm. Honorable Mention for January Essays

Letter Box

Letter box

Dran Ji von Ergen pitter, or I have seed I have seed I have seed I have seed I have not seed to be seed I have not seed to be seed

From your filend.
MUMIN. McDonald (Age 14).

Puzzle Corner

Hidden Musicians

By Ernestine Buck In each of the following you will find a

musician's name, spelled in the correct 1. Halt! ho, master, see the danger

2. Eraf, fan your little brother.

3. The mother put Flo to work. It was a model garage. The teacher found Ross in idleness

6. With what a muscle men till the soil We berried in the woods all day. 8. The father tenderly kissed the small hand Elsa beld up to him.

9. Political anger and strife are detriments to civilization. 10. The cook rang the bell in invitation to dinner.

Answer to Composer Square Puzzle in December Bach, Delmssy, Hercin, Elgar, Beaburn bot, Glack, Chapin, Wagner, Genned, Mrs

Prize Winners for December Puzzle Mary Limbers (oge 13), Nen Jepoer; Mat gnerite Simonton (nge 10), Alabam; Droard Mise (nge 12), Alabam; Droard

Honorable Mention for December Puzzle Honorable Mention for December Puzze.

Amus Rates, Tyrer Lewenhaugt, Vilegila
Dilver, Loniae Taylar, Lewenhaugt, Vilegila
Dilver, Loniae Taylar, Lewenhaugt, Vilegila
Dilver, Loniae Taylar, Lewenhaugt, Vilegila
Dilver, Lewenhaugt, Loniae Jaylar
Larrae Shider, Radiorer Joshum, Deriger Harrae
Larrae Shider, Radiorer Loriae Jaylar
Larrae Shider, Radiorer Jaylar
Larrae Marcha, Larrae Marcha, Larrae
Larrae Marcha, Larrae Marcha, Marcha
Larrae Marcha, Larrae Marcha, Marcha
Larrae Marcha, Larrae Marcha, Larrae
Larrae Marcha, Larrae Marcha, Larrae
Larrae Larrae Larrae
Larrae Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae Larrae
Larrae
Larrae Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Larrae
Lar

Letter Box

David Javon Ferrer:

Devi the first time 1 arm writing to preJord the first time 1 arm writing to preJord the first time 1 arm writing or a first time 1 arm with a first time to make 1
from my from profit and filter them so make 1
may subscribed,
may such a first time 1 arm with a more time
may such a first time 2 arm with a more time
may such a first time 1 arm with a more time
may such a first time 1 arm with a more time
time, to make 1 arm a more time 1
may from a marketing time
Like Type 2 mark from 1
Like Type 2 mark fr

MARCH! SPRING! PLANTING TIME!

LOVELY FLOWERS-BEAUTIFUL SHRUBS-NOURISHING VEGETABLES ALL GIVEN FREE FOR ETUDE MUSIC MAGAZINE SUBSCRIPTIONS!



SIX IRISES Blue Purple Lavender

White Yellow Pink The improved variety of iris with their varied hues and bright colors are the most beautiful you ever saw. Their the most behutitul you ever saw, I heir stately habits, gurgeous effect, wonder-ful coloring and freeness to bloom have well entitled them to the name of "The Orchid of the Hardy Garden,"

Your choice of any two colors One Subscription

All Six for Two Subscriptions

DAHLIAS Large fancy show dahlias, peony-flowered pompon and cactus in the following colors: white, fire red, wine and marrier crimson scarlet valmon orange, cream, buff, canary vellow orange, cream, our, canary yellow, shell-pink, apricot, purple, lavender, all vigorous field-grown bulbs,

New Etude Subscription or 7
roots for Two Subscriptions

MAGNIFICENT CANNA Three magnificent prize-winning Cannas bearing enormous flowers: King Humbert (scarlet), Mrs. A. Conard (pink), Yellow King Humbert.

All three for One New Subscription PLANT A FEW SHRUBS THIS SEASON They beautify the home and add dollars to the sale price. The following five shrubs have been carefully selected by us. They are field-grown, bealthy, thrifty and are sure to satisfy.

SPIREA VAN HOUTTEI BUSH HONEYSUCKLE (Bridal Wreath) covered with white flowers in early summer, it makes a round and grace-

ALTHEA (Rose of Sharon)
Nearly everyone is familiar with this
beautiful shrub, blooms late in Summer when few other shrubs are in

ter and put in a vase of water will bloom in the house. SYRINGA (Mock Orange) A fine tall shrub, white flowers and very fragrant. All fice of the above ground shrubs, suitable for any climate,
for One Subscription

SIXTEEN PACKETS

High Class Flower Seeds T.R. Exta Select Misters. EET PEAS, Close Misters. NDYTUFT, All Colors Missel, LENDULA, Deable Morel, LEIOPSIS, Fanet Marel, 5800 Fire Missel.

ZINNIA, Coust Double ORIENTAL FLOWER GARDEN. All 15 East One Subscription

SIXTEEN PACKETS SINTEEN PACKETS
Sure to Grow Vegetable Seede
126. BETT, Delt Elsee.
126. BETT, Delt Elsee.
126. BETT, Delt Elsee.
126. CARRICH, All Seene.
127. CARRICH, All Seene.
128. CARRICH, All Seene.
129. CARRICH, All Seene.
129. CARRICH, Carried Seede Segreen.
120. CARRICH, Elsee Seede Segreen.
120. CARRICH, Carried Seede Segreen.
120. CARRICH, Carried Seede Segreen.
120. CARRICH, Carried Seede Segreen.
120. CARRIED SEEDE SEED

FORSYTHIA (Golden Bell)
The first shrub to bloom in the early spring. Branches out off in the win-

All 16 For One Subscription

THREE CORGEOUS PEONIES

White

Red Pink The peony is truly a noble flower, riveling the rose in brilliancy of color and perfection of bloom, while greatly and perfection of bloom, while greatly surpassing it in size and stately grand-cur. They are of the easiest culture— most vigorous habit and free from dis-case and insects. The foliage is rich, glossy and ornamental even when plants are not in bloom.

Your choice of one large healthy root—One Subscription All Three for Two Subscriptions

GLADIOLUS

New improved type. They will grow and bloom in any soil and climate. Gladiolus is the queen of all flowers. This is an exceptionally fine collection of assorted, gorgrous and beautiful

Twelve bulbs given for One New Subscription, Thirty-six bulbs Subscription, Thirty-six b









ELDORADO BLACKBERRY Recommended by leading fruit growers. 6 Vigorous Plants-One Subscription. LUCRETIA DEWBERRY Larger than eny blackberry, seweter, of botter quality and fewer sends. 6 Thriving Plants-One Subscription. CONCORD GRAPE

The most pepular of all grapes. Will not Winter-kill. A large kine-deck variety of specifical quality. Three Visua for One Subscrip-

IMPROVED PROGRESSIVE EVERBEARING STRAWBERRY The hereined of all beries. It blocam early in the sping and con-mones fracing from them on all summer. 12 Improved Everbearing Strauberry Plants for One Subscription. CUMBERLAND BLACK RASPBERRY
The largest and best black cap grown. 6 Healthy Plants for One
Subscripting

CUTHBERT RED RASPBERRY The hegted in size of any red maphery. Sig regardly thousand phane will keep an ordinary-shad family well supplied with fresh fruit. All 6 for One Subscriptings.

ETUDE MUSIC MAGAZINE Theodore Presser Co., Publishers

1712-1714 Chestnut Street, Philadelphia, Pa.

Send Postcard for 1928 Premium Catalog



